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ABSTRACT

Since 1970, the Connecticut Commission on the Arts has sponsored educational programs in which artists participate actively in the classroom with students and teachers. This book contains eight case studies showing the effects of visiting artists in eight Connecticut schools. Topics of these studies are song writing, dance movement in suburbia, art as a natural element, talking drums, a 30-day musical jam session, caustic merriment, creating an alternate school, and an interdisciplinary improvisation. Three additional chapters discuss efforts to develop longer term residencies for artists in two schools; the successes and failures of the new Poets in Colleges program; and the function, needs, and programs of artists assigned to schools. An annotated list of the participants is included. (JM)

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Artists in the Classroom

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Connecticut Commission
on the Arts
Education Programs

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The Connecticut Commission on the Arts was created to "encourage, within the state, participation in, and promotion, development, acceptance and appreciation of, artistic and cultural activities which shall include, but are not limited to, music, theater, dance, painting, sculpture, architecture, literature, films and allied arts and crafts . . . To this end the agency may join or contract with private patrons, individual artists and ensembles and with institutions, local sponsoring organizations and professional organizations. . ."
. . . All activities . . . "shall be directed toward encouraging and assisting, rather than in any way limiting, the freedom of artistic expression which is essential for the well-being of the arts. Said commission shall maintain a survey of public and private facilities engaged within the state in artistic and cultural activities and determine the needs of the citizens of this state and the methods by which existing resources may be utilized, or new resources developed, to fulfill these needs."

Public Act No. 579 (1965)
Connecticut General Statutes 10-369 through 373

Contents

	10	Preface	
	12	Introduction	
East Hampton:	18	Eight Year Old Songwriters	*Memorial School*
Glastonbury:	28	Dance Movement in Suburbia	*Glastonbury Schools*
Bristol:	38	The Feel of How It Grows	*Bingham School*
Middletown:	46	Talking Drums	*Woodrow Wilson High School*
Manchester:	54	Thirty-Day Jam	*Manchester High School*
New Haven:	60	Caustic Merriment	*Edgewood School*
Hartford:	66	Creating An Alternate School	*Shanti School*
Washington:	78	An Interdisciplinary Improvisation	*Washington Middle School*
	88	The Artist in the School	
Hartford: *New Britain:* *Bridgeport:* *New Haven:*	98	Poets in the Colleges Program	*University of Hartford* *Central Conn. State College* *University of Bridgeport* *Southern Conn. State College*
Bridgeport: *North Haven:*	114	Artist-in Residence Program	*Whittier School* *North Haven High School*
	124	Things to Think About	
	128	Visiting Artists 1971-72	

Preface

This book is an invitation to examine some of the untraditional roles the arts can play in education. The documentation we offer is the voices of artists, teachers, administrators, consultants and students describing their own classroom experiences.

The case studies in these pages are not all success stories; programs sometimes flop. Nor are the experiences always described objectively; passions are central to what we are trying to achieve. We do not presume to tell you everything-you-need-to-know about programming artists in the classroom; that knowledge is best discovered in the doing.

What you will find in the book are individual studies of artists working as para-professionals in the classroom. If you are a school administrator, teacher or curriculum planner, you may be challenged by these examples to develop a visiting artists program geared to the special needs of your school. If you are a parent or school board member, you may be encouraged to seek special funding so that programs suggested by these models can take place in your town. If you are an artist who has never had the satisfaction of working with schools before, we hope this book creates a desire within you to bring your special gifts to elementary and secondary students.

We welcome your inquiries and will do our very best to provide complete answers. Please contact either Richard Place or Stephen Shapiro, our two education consultants, at the Connecticut Commission on the Arts, 340 Capitol Avenue, Hartford, Connecticut, 06106. (203) 566-4770.

Anthony S. Keller
Executive Director
November, 1972

The Arts Commission has been developing its education programs almost since the agency's inception in 1965. The first major effort was Project CREATE, a nine-town Title III (ESEA) project that operated with the Commission's guidance between 1967 and 1970. After that very valuable experience, the agency has sought a new relationship between artists and schools, one that is direct and takes place in the classroom, not in the auditorium. This has meant personal, active participation of students and teachers, rather than the anonymous viewing of performances or one-shot demonstrations — engagement rather than detachment; involvement rather than entertainment; questioning rather than tranquility.

In support of our approach we have often taken our cue from those educators who view the field of education as walking backwards into the future. We associate our efforts with those critics who, while accepting the significance of teaching basic subject matter, are first and foremost concerned with the education of the whole person. With them we recognize the importance of educational strategies that, instead of fragmenting the child and alienating him from himself, bring his body, mind and senses together into a strong, responsive individual. We urge that more attention be given to teaching how to learn and unlearn, how to ask questions, how to absorb, discard or utilize information and how to relate to one's life material and experience formerly considered unimportant or irrelevant in traditional education.

Proceeding from this point of view, the Commission's education programs have been ambitious, spontaneous in character, often mysterious in form, and varied in ideological and political content. As a small agency located outside of the established educational structure, the Arts Commission is fortunate in not being duty-bound to accept all the cumbersome aspects of today's education process. Perhaps that is our greatest value to educators. Because we consider the work of the state's schools so closely akin to the implementation of our cultural development objectives, the agency is in an excellent position to support our many colleagues in education who seek a more rapid modernization of their profession.

With them, we are committed to change, not for its own sake but for the sake of the present generation of students and those yet to come. Never before have major revolutions in knowledge, understanding, production and life style occurred with such speed. Learning to balance the primary forces of stability and mobility is critical to the well-being of our youth. If our artists can help young people and educators find that balance, the Arts Commission will continue to consider the concentration of its efforts in the schools just and proper.

During 1971-72, we worked with schools in Bloomfield, Bridgeport, Bristol, Danbury, East Hampton, Falls Village, Glastonbury, Hartford, Manchester, Middletown,

Montville, New Hartford, New Haven, Newington, North Haven, Roxbury, Simsbury, Stratford, Washington, Waterbury and Woodstock. The programs struck a balance between rural, suburban and city schools and served students from varied economic and cultural backgrounds.

A crucial prerequisite in setting up programs is demonstrated interest on the part of the schools. Sometimes this interest is vested too much in one individual — the principal, a teacher, a guidance counselor — rather than uniformly spread throughout the school. Other times it is too vague or diffused. In either case, we try to work with the school officials toward a more promising involvement. Occasionally, efforts to develop a receptive atmosphere for a program fail and we are forced to drop a school from consideration. Getting a replacement is no longer a problem since there is now a waiting list of schools wanting to participate.

Visiting artists, such as painters, film makers, dancers, musicians, poets, writers, sculptors, puppeteers, craftsmen and theatre people spend as few as 15 days in a school and as many as 100. They work primarily in classrooms with the teacher present. Whenever possible, they work with the same classes over extended periods of time.

Partial coverage of artists' fees comes from the Arts Commission through one of three programs being administered by the agency: the Visiting Artists Program, the Artist-in-Residence Program and the Poets in the Colleges Program. The Commission expended $80,850 for the programs in 1971-72. Most of these funds came from the National Endowment for the Arts. $133,628 has been budgeted for 1972-73. Participating schools receive grants from the Commission, usually on a 50-50 matching basis.

Our school programs are more concerned with the development of sensitivities than with the development of skills. We believe that all kids can profit from experiences that heighten their sense of themselves and their world.

Naturally some will have more success than others in terms of skill and range of creative imagination. But saying "that's bad art" or "is it art?" will generally be irrelevant and probably counter-productive. The essence of the process is the exploration of the senses through artistic media and the guidance of practicing artists. In this regard, it should be distinguished from ordinary art and music classes where primary learning expectations are in the areas of (a) skill and (b) appreciation.

And what *is* the relationship of the visiting artist to the art or music teacher? If the artist happens to be a visual artist or a musician, he or she is in no way a substitute or replacement for the existing staff. Most visiting artists have had limited classroom experience and few have had any formal teacher training. They do not

enter the school as teachers and if cast in that role, they are not likely to provide their most valuable service. On the other hand, if the faculty and administration can capitalize on the *differences* between them and normally available personnel, the artists can significantly enrich the school's learning atmosphere.

We have discovered that one of the important results of an artist's involvement in the school is a new, improved level of energy in the whole school population. The skeptics will say: "Of course — any gimmick that breaks the routine will raise the energy level." They may be right, but the successful visiting artist ends up by being more than a gimmick. In some cases, we've noticed that the energy level stayed up long after the artist's departure.

On a number of occasions, teachers have reported that artists can bring out the child who is unresponsive in other circumstances. For example, in Chapter I you will read the following comment of an East Hampton teacher: "Children who are not as successful in the classroom were able to shine, or at least voluntarily participate, in *one* aspect of their education."

When communicated to kids, the artist's special way of viewing the world and directly relating to the senses creates an intimacy that is a joy to see. Because the arts have generally been considered peripheral in our schools, or not considered at all, one of our primary concerns is to provide compelling examples of the arts as a major source of discovery within the total curriculum. We have found that the best people to guide this new direction in a school on a Monday and Wednesday are people whose daily living on the other days of the week involves professional work in the arts. Artists don't survive in their own creative work unless they constantly exercise their minds and imaginations and the tools of their trade. These artists who offer their services to schools generally have a stake in the teaching-learning process which is vital, demanding and on-going. A school ready to experiment with this resource is one where challenge and honest dialogue is not feared.

While we are not fussy about *which* students are selected to participate in the program, we *do* care about the *numbers* of students our artists are sometimes asked to engage in a class or a school. A principal who yields to the pressure from parents to reach every student with every program equally will get the least benefit from a visiting artist to his school.

The "highs" students hit with their new-found friend, the artist, must worry teachers at times just as a parent worries about restoration of order and allegiance after the favorite relative leaves. The best way of avoiding post-visit conflicts is through a close working relationship between the artist and teacher during the visit. The only time we have been aware of an artist's time at a school creating trouble after his or her departure is when, in clear view of the students, the teacher and artist disassociated themselves from each other.

This book is divided into 11 chapters: Eight case studies showing the effects of visiting artists in eight Connecticut schools; one chapter concentrates on efforts to develop longer term residencies for artists in two schools; another discusses the successes and failures in the new Poets in the Colleges Program and one deals with the function, needs and problems of artists assigned to schools.

A few words about the case studies. The eight were chosen from a field of 18 because we felt they were particularly good examples of what educators can hope to accomplish with visiting artists. The studies also indicate the wide range of artists available to work in Connecticut's schools and how important it is for administrators and the Arts Commission staff to have a very clear idea of what the school needs before seeking out an artist.

The case studies can be introduced best by setting out a number of key questions, raised through each chapter, that administrators and teachers might consider:

Can a visiting artist provide teachers with new teaching methods? (East Hampton)

How can artist-teacher interaction help generate growth for each while contributing to new curriculum? (Glastonbury)

What is the role of communication when conflicts do arise in a VAP? (Bristol)

How can artists help teachers realize their innovative objectives? (Middletown)

To what extent can artists help "humanize" a school atmosphere? (Manchester)

What happens in a school program when the artist's strong personality is the core of the program? (New Haven)

How does an artist function in the unstable setting of an alternative high school? (Hartford)

How can a visiting artist act as a catalyst for an interdisciplinary program in a school? (Washington)

During the past five years, the Connecticut Commission on the Arts has observed that there are few investments a school can make in arts programming that can be more valuable or longer lasting than an investment in the perceptions of artists themselves. Our own experimentation with visiting artists has repeatedly underscored this view.

Now the Commission feels it is ready to act as a resource of ideas, artistic personnel and, whenever possible, funding to the schools of Connecticut to further their own work with artists. As we become better staffed and budgeted, we look forward to widening our service to public education in the state.

A.S.K./S.R.S./R.P.

East Hampton:
Eight Year Old Songwriters
Memorial School

I wish I was a fire-breathing dragon
I wish I was a fire-breathing dragon
If I was a fire-breathing dragon
I'd take a ride in a little red wagon
I wish I was a fire-breathing dragon
(lyrics by a Memorial School third grader, written to a traditional folk melody)

The Visiting Artists Program is about change. Sometimes it is the students who seem to change the most over the period the artist works in a school. But if the VAP is to have real impact, the teachers must be left with expanded ideas and new possibilities for their own teaching. When the artist leaves, they remain.

By the end of Memorial School's VAP in spring, 1972, some of the teachers were utilizing specific teaching techniques they had picked up while working with the artists. They were approaching their writing and general English-language instruction in more imaginative and playful ways. For the eight-year-olds, learning had become more fun.

Memorial School is located in East Hampton, a fast-growing commuter community with a population of 7,078, twenty-three miles southeast of Hartford. Children in grades K-3 attend the school, a one-story brick structure with bright, airy rooms and expansive, grassy playground space.

The school reflects its predominantly white, middle-class surroundings. There is an ease to it. Principal William Cieslukowski is large in physical size and smiles. At the time of the VAP, he was serving his third term as principal. A fishing and camping enthusiast, he has two daughters of elementary school age. He likes his job.

Visiting artists are not new to Memorial. Folk singers Sandy and Caroline Paton had been there for five days the year before. In hopes of a 1971-72 program, Mr. C. (as his teachers call him) had already done some scrambling for matching funds before he contacted the Arts Commission. Private donations and benefit performances by Dodo the Clown and the local Belltown Players helped the cause. Mr. C. raided his assembly fund for additional money.

Returning Artists in a New Format

An early question Mr. C. explored with Commission Education Consultant Stephen Shapiro was whether or not to have the Patons back for another year and, if so, whether to alter the format of the program. The Patons are warm, friendly people. After many years of being wandering folk singers, they settled first in Vermont and now live in rural Sharon, Connecticut. Sandy, whose roaming days stretched back to his early teens, spotted a beautiful, engrossed listener at a Berkeley concert he gave in 1957. "Two days later I asked her to marry me; three days later she accepted the idea; and we've been singing together ever since."

After their two children reached school age, the Patons began to do more singing in public schools and less concertizing and touring. They also produce their own and others' records for Folk-Legacy Records. Their involvement with the Arts Commission's education programs extends back almost to the Commission's inception.

They are tremendously popular with elementary schoolers. Children swarm all over them. They had appeared in assembly and doubled-classroom sing-alongs at Memorial the year before. But was this format meaningful enough? At a later meeting, one teacher expressed her reservations and her change of heart when she had experienced the new structure of the spring, 1972, program as follows:

But even when the Patons came in last year and then came around to the classrooms, they were much better in the classrooms . . . . When we put two classes together it was not the same thing. Some children were sitting back and not singing. I thought it was a waste of time last year. I was not for it. But after seeing when they came to the classroom (this is the first time this year when we just had them in the individual classrooms), it was quite a difference.

And other teachers:

There's a certain give and take in the classroom. You're not lost in a crowd like the auditorium. Those who sat in back — forget it.

I don't think their coming just once . . . there is nothing there. I'd say a certain group of boys, they didn't really respond all out the first time. They started to warm up in the second session a little bit more, and by the third they were there. The Patons come on so strong, when they walk in they're just there, and they're just human, and sometimes the kids don't know how to take them. They're so open, and they sit back and just watch them.

So out of the 1970-71 program that had focused on sing-a-longs, a more concentrated program with a different thrust evolved in the spring of 1972. The Patons spent eight days at Memorial School. After an opening assembly day, they concentrated their energies on six 3rd Grade classes. This allowed the children a new kind of participation. Caroline Paton describes the change:

We had worked as visiting artists before and had spent five days in the same school in 1971. In addition, we have done hundreds of school assemblies and children's concerts. Always our emphasis has been on singing with children rather than at them. We tried to find and use material that children could learn easily and that they would enjoy singing. With very young children, we usually broke the ice with a song that used their own names, making the musical experience immediately personal. We usually got a high degree of group participation and the children usually seemed quite enthusiastic about the songs.

But this year, the program engendered a degree of enthusiasm and involvement that we don't think we achieved before and the reason was that the children actually participated in the song-making process. Steve Shapiro, of the Connecticut Commission on the Arts, suggested the idea to

us and caused us to examine our repertoire with an eye for those songs that could be expanded in a creative way.

There was one predictable difficulty that resulted from focusing the program on the 3rd Grade. Mr. C. noted in a report that while "concentrating the program was more effective and beneficial . . . other youngsters at the other grade levels were disappointed that they didn't work with the Patons for more sessions."

Children Writing Songs

In a series of about five visits with each 3rd Grade class at Memorial, there was a chance for the kids to compose and develop their own verses. They could then experience the joy of singing their own creations. The Patons, whose sensitivity to the possibilities of this approach emerged from their love of children and the fact that they always took the youngsters' efforts seriously, described the process:

The use of words as pure sounds, in a genuinely poetic way, seemed to delight the youngsters. This was a device used in constructing new verses for several of the songs and gave us some of the most imaginative contributions. Many verses were created which placed animals in unexpected places and unpredictable activities. These were used to help the children break out of conventional patterns and produce more imaginative concepts. They delighted in having frogs float on cakes of soap in bathtubs, or squirrels riding on private elevators in their hollow trees, or horses eating peanut-butter sandwiches. (Sandy)

We were really delighted with the way the children responded to this new approach to the songs. The children were consciously trying to create new verses to the songs and when we returned to their classes, they presented us with pages of verses they had written themselves. Many of the best verses, however, were made up in the classroom, by group effort and with different children offering their own ideas. (Caroline)

The traditional pattern for one song that the Patons used as a model for their songwriters was as follows:

I wish I was a fuzzy, wuzzy fox,
I wish I was a fuzzy, wuzzy fox,
If I was a fuzzy wuzzy fox
I'd never have to change my sox,
I wish I was a fuzzy, wuzzy fox.

A 3rd Grade boy created the Patons' favorite verse for this song:

I wish I was a corny unicorn,

I wish I was a corny unicorn,
If I was a corny unicorn
I'd play a tune on my unicorn horn,
I wish I was a corny unicorn.

Trusting Sandy's exhortation to be "silly" and "goofy," the children wrote verses that made them giggle in delight at themselves:

I wish I was a wriggly, wiggly snake,
I wish I was a wriggly, wiggly snake,
If I was a wriggly, wiggly snake
I'd make my home in a birthday cake,
I wish I was a wriggly, wiggly snake.
I wish I was a boxy-woxy turtle,
I wish I was a boxy-woxy turtle,
If I was a boxy-woxy turtle
I'd never have to wear a girdle,
I wish I was a boxy-woxy turtle.

Poet Kenneth Koch, in *Wishes, Lies and Dreams* (New York: Vantage Books, 1970), describes using "I wish . . ." as one of his models for children in his poetry project in a New York City school. He would provide an opening such as "I wish. . ." and then the students would complete the line with their own phrase. The Patons' technique was similar, but had the advantage of an added dimension: When the kids finished writing, they got to sing their poems!

"Hey, Little Boy" was another song that provided a model for children's verses. The original lyrics are:

Hey, little boy, [other half of the room answers "yes ma'am"]
Did you go to the barn? (yes ma'am)
Did you see my horsie? (yes ma'am)
Did you ride my horsie? (yes ma'am)
Well, how did he ride?

He rocked just like a cradle,
Rocked just like a cradle,
Rocked just like a cradle,
Rocked just like a cra-a-dle.

This song stimulated some marvelously outlandish ideas:

Hey, little boy, (yes ma'am)
Did you go to the jungle? (yes ma'am)
Did you see my dinosaur? (yes ma'am)

Well, what was he doing?
Playing catch with a marshmallow,
Playing catch with a marshmallow,
etc.
Hey, little boy, (yes ma'am)
Did you go to the jungle? (yes ma'am)
Did you see my elephant? (yes ma'am)
Well, what was he doing?
He was flying paper airplanes
Flying paper airplanes,
etc.

Other verses had a chipmunk playing the piano, a raccoon playing cops and robbers, a cat chasing a mouse on a motorcycle and a kangaroo doing a war dance.

A Bahamian folk song had a different rhythm to work with:

Mama, lend me your pigeon,
To keep company with mine.
[*first two lines repeated*]
My pigeon gone wild in the bush,
My pigeon gone wild.
[*last two lines also repeated*]
(traditional verse)

Set free on this one, a child wrote:

Mama, lend me your vampire bat,
To keep company with mine.
My vampire bat gone swim in the bathtub
My vampire bat gone wild.

The children also wrote about a dolphin that chased a blue whale, an elephant riding on an ant, a kitty flying up in a tree, a turkey on a date, a buffalo riding in a truck and a teacher crawling into her doghouse.

Caroline Paton described one song about an imaginary moonman, "Aiken Drum," whose body was transformed by the children into vegetables:

It was fun and easy to add verses to "Aiken Drum" and it spurred their imagination to think about parts of the body as different types of food. The children were usually eager to draw a picture of Aiken Drum when the song was over, or sometimes while we were singing it. We found that it was unwise to start this song unless we had twenty minutes to half an hour left to spend, for the children got so involved in this song that they didn't want to leave it.

A 3rd grader named Linda created her "food man" on a piece of paper at home and proudly presented it to the Patons:

The Food Man
He has a cheese hat.
He has a tomato head.
He has jellybean hair.
He has carrot hands.
He has potato body.
He has celery legs.
He has string bean socks.
He has potato feet.
He has green bean fingers.
He has a leaf coat.
He has lima bean buttons.
He has cherry earrings.

The Patons, The Program, and The Teachers

Some of the teachers who worked with the Patons soon found opportunities to integrate into their own teaching variations on the Patons' approach. The principal applauded the connection, though he wondered if it would be sustained:

One thing I should point out at this time is that the Patons opened up doors for boys and girls to be creative — to be able to express their thoughts, feelings and opinions. This feeling of creativity carried over to other subject areas, social studies, science, and most of all, in language arts.

For some teachers, the VAP was inspiring because it showed them how students could be creative, how much they wanted to share their ideas and how much they enjoyed doing their "own thing." One thing I really can't determine at this time is how much carryover will be exhibited by some of the teachers and what will take place once school begins for a new year. I do know that several of the 3rd Grade teachers were as enthused and excited as their students. But I do hope that all teachers will carry on some aspects and ideas left by the Patons.

Teachers described how they made use of some of the techniques begun by the Patons between the artists' visits:

Every spare moment for the next few days was spent preparing verses for the Patons. The kids were working together and exchanging ideas and the results were great. The Patons not only brought music and fun to our class but also created an enthusiasm for poetry and rhyme. I was able to tie in many lessons in these areas, each very successful.

As far as writing grammar — we did two-line verses, three-line verses, four-line verses, rhyming words and I also tied penmanship in, rather than straight penmanship, we did rhyming words — They were getting many things out of the one thing the Patons started.

Consultant Shapiro's journal, from a visit during the program, about the verse-making: "What a gentle way to learn to write poetry — to learn language and word relationships — mostly, just to express feelings." Although teachers derived new techniques from the experience, some felt limited in their ability to employ the full possibilities of this approach:

The children were able to express themselves in several ways. They helped to compose the lyrics to the songs. Also, some of the songs led very easily into creative art ("Aiken Drum"). And, there are also many possibilities for creative writing. In my classroom, we prepared for the artists by making lists of opposites which the Patons kept (for the "opposites song"). I saw room for many more related classroom activities, but have to admit that I was not able to "squeeze them in."

Some Effects On the Children

The staff participants emphasized the exciting results of the VAP for children who were socially or educationally behind some of their classmates. Sandy and Caroline made special efforts to draw out shy children, encouraging everyone to write verses. They communicated the view that no verse was "better" than another. In a report, Mr. C. wrote: "Many of these youngsters, who never before contributed to class discussions, began to actively become involved." He felt that the learning environment created by the Patons gave students a sense of belonging and a sense of responsibility. Above all, a sense of pride and achievement.

Sandy Paton found his effect on certain kids to be a central part of his experience as an artist at Memorial School:

Perhaps the most important aspect of the "make up your own verses" approach was the fact that many youngsters who held back from noticeable participation in the actual singing of the songs came out of their shells and contributed good, thoughtful verses. One could clearly see the sense of pride when their contributions were appreciated by the rest of the class as well as by us. A few fairly non-verbal boys were quick to respond to the suggestion that they could draw or paint a picture illustrating one of the songs and often would bring such drawings to us before the end of the class period. The praise they received for these efforts served to bring them into the actual music-making after just a few sessions. It was quite gratifying to see non-verbal youngsters beginning to find enjoyment in utilizing verbal skills previously undeveloped.

A participating teacher emphasized another aspect of this from her perspective of months of work with the same children:

I also feel the children enjoyed this program from a social standpoint. Children that are not as successful in the classroom were able to shine, or at least voluntarily participate, in one aspect of their education. Further, many of the songs learned were heard chanted on the playground during recess. This carry-over may be promoting a better social adjustment for some children, in that it is again something in which the child who is often "left out" can participate.

One boy poignantly expressed his feelings about what the Patons meant to him in a conversation with Stephen Shapiro:

Third grader: I hope I stay back.
SRS: Why do you want to do that?
Third grader: So I can see the Patons again.

The Artists Learn

In a successful VAP the artist gains fresh insights into his or her own creative process. Artists may also, as happened with the Patons, learn specific techniques that change their approach to working with children. Caroline talked about applications of the verse-writing method to other programs they have been doing:

We were so happy about the way this method of song-making worked that we have been using it in all of our other children's programs and it seems to have made them all more lively and interesting and personal. A friend who works for the New York State Department of Education is very excited about these "child-created songs" and has asked us to do several workshops in her state.

Through the Memorial School program two artists had made their own discoveries and applications. They were particularly receptive — perhaps because their own work is now as much or more involved with children than it is with writing and singing folk songs for adult audiences. This makes them unique in the Commission's VAP. But there were no artists who did not learn something about themselves as well as children during their 1971-72 school experiences.

The VAP at Memorial had eight-year-old lyricists, learning their own language eagerly, creatively. The school program followed an ideal structure. The artists discovered a new, more creative way of involving the children. At least some of the teachers utilized the artists' techniques to make the learning of basic language skills easier and more fun. And some kids, who seldom if ever had participated in the classroom, contributed verses and joined in the singing.

It is difficult to predict long-range results. Two of the 3rd Grade teachers seem particularly committed to some new directions in teaching that the VAP helped them to explore. The others probably less so. Memorial School will have another visiting artist in 1972-73. Both the school and the Commission are looking toward an entirely different art form from the Patons' folk music, in order to provide a varied experience for the children.

As for the Patons, they will be spending much of their working time, when not producing folk records, in Connecticut schools. They also plan on making a record of children's songs soon where the children will be the featured artists. With their sense of the creative potential of children broadened by the experience at Memorial, the Patons will spread their own sort of joy with more impact and involvement for kids. The Memorial School VAP was a growing experience for most everyone.

S.R.S.

Glastonbury:
Dance Movement in Suburbia
Glastonbury High School
Welles Junior High

We became aware of the body as an art form not unlike that of sculpture, as we could model our movements and form our moods to project a feeling. Now I don't walk, I glide; I don't run, I leap.
(Glastonbury High School student)

In the 1930's, Rudolf Laban, a dancer and choreographer, began studying how we move our bodies in our everyday lives. Building on Laban's work, dancers, anthropologists and psychologists have intensified their examination of expression through movement. Educators among them concluded that through dance movement, school children can achieve greater self-awareness and group awareness. The self-consciousness that often accompanies physical activity can be eliminated in the discovery of new sources of creative energy.

When members of the Arts Commission staff first discussed the inclusion of Glastonbury High School in the VAP, there was considerable question about the appropriateness of working in a situation so relatively advantaged. Located in a well-to-do suburb southeast of Hartford, the school had three full-time art teachers. Innovative educational programs were hardly new, though the ideas of dance movement enthusiasts were generally unknown. So, crucial to the decision to work in Glastonbury during the spring of 1972 was the belief that if the program could involve students and participating teachers in new creative experiences, a VAP was appropriate.

At the time of the preliminary meetings between Commission Education Consultant Stephen Shapiro and the Glastonbury school people, dancer Alice Martin became available for a spring program. Alice had worked extensively with the Commission before and was committed to movement education for children. She had taught both hyperkinetic and "normal" children of all ages in movement workshops. Her own training had included study at the Martha Graham, Jose Limon, Tally Beatty and Merce Cunningham studios.

In late April of 1972, Consultant Shapiro, Alice, Ginger Moore, of the cultural arts committee of Glastonbury's Parent-Teacher Organization, and members of the physical education and English departments of Glastonbury High and Welles Junior High Schools met to arrange the workshops. It was a meeting of immense frustration. The schools' rotating schedules allowed for a certain amount of flexibility from within, but little room for special programming from the outside. While there was interest in a teacher workshop, for example, the idea had to be dropped because there was no time or place to schedule it, either during or after school. In addition, organization of a sustained co-educational class as part of physical education was impossible. The department did, however, arrange to have one class of girls meet with Alice 12 times during her 15 days in Glastonbury.

The final decision was that the bulk of Alice's time would be spent with the two high school drama classes and the single drama class at the junior high. Doug Ross taught all three. Young and vigorous, he was in his second year as a teacher of speech, English and drama in Glastonbury.

An important aim of the VAP is to suggest new possibilities for the participating teacher(s) both in the spirit and substance of their teaching. Doug Ross was a fortunate complement to Alice in this program. While determined and strong in his own educational philosophy, he was open and receptive to this stranger who would invade his classes. He was open also to new possibilities in his relationship with his students through his own participation in the workshops.

I looked forward to working with Alice Martin — having had no training in dance or body movement. Working with, is less true than being "student of," as I participated as a student, with the students. There was, in this, unforeseen advantages. One of my better students in an aside during a class, said "I never thought you made a mistake " after I had awkwardly finished an exercise. As many teachers, I emphasize the areas at which I'm best, and often forget how students dehumanize us for this. Not only is the teacher made more human by the revelation of his inabilities, he is able to regain some perspective into the student-teacher relationship from the reversed roles. My willingness to try new things I wasn't good at often caused more and better participation by the students.
(from Doug Ross's written report)

Experiences Through Movement

What Alice had in mind for the students was very simple to verbalize and extremely difficult to realize:

All I was trying to do — because of the nature of the time — (and I knew these kids were not necessarily going to become dancers, particularly with the boys whom I'm always concerned with, how they react to it) — all I wanted to do was open up the possibilities of body awareness, open up the possibilities in the way that they move, and explore all the different directions of it.

I didn't have any pre-conceived notions. I wanted them to be happy, I wanted it to be an enjoyable experience for them. I wanted them to enjoy the way they moved and let that kind of freedom happen.
(from a taped interview, Alice Martin)

Part of the difficulty lay in the age of the participants. Elementary school children, in Alice's experience, were relatively free in their movement. High school and junior high students were a different matter:

I think the thing you have to always remember when you're dealing with the body is that you're fighting so many old inhibitions, especially with boys in high school. If the class [one high school drama class with which she had some difficulty] had met a hundred times I really don't know if it would have made that much difference. I think that's a terrible thing to try to break down, and I think that was certainly evident also in the junior high kids. Though they were pretty good they really weren't able to be sophisticated enough and sure enough about themselves to handle it the way the senior high first drama group did. They were confident about themselves, the boys as males. I think that's a terrible hang-up for a lot of them.

One of the boys in a high school drama class confirmed her views in a post-program evaluation:

The first time she came I think everyone was a little slow because it was new but a little embarrassing. After a while everyone got used to it but were a little embarrassed at the start of every time she came.

For Alice, the tightness of kids by the time they got to high school provided per-

sonal difficulties. She made sure that she staggered the age groups she was teaching:

I think the hardest thing for me when . . . I run into encounter after encounter with a lack of joy . . . is to constantly go in fresh . . . to go out of there and go home and redo it again and go in fresh and say damn it, here we go again — and start again as if it hadn't happened at all.

It's just extraordinary to teach in a high school as compared to teaching in a grammar school. I need to revitalize myself by going into a grammar school every once in a while because I need to sense the happiness that comes from just the sheer movement that happens so spontaneously with younger children.

Despite the difficulties of the age group, there was intense activity and involvement in all the drama classes. Gradually many of the students began to loosen up and move more easily and freely. Doug Ross describes the success Alice had in gaining involvement by her method of starting each class:

Another thing I thought especially effective and necessary was Alice's constant use of easy but vigorous warmup exercises. It well illustrated the law of inertia: "A body in motion tends to remain in motion." Once the kids got going, they seldom balked, no matter how "way out" the new exercise for the day was.

Alice met with the Welles Junior High drama class on each of the 15 days she worked, and with each of the high school drama classes 11 times. After the warmup, the class would concentrate on and develop a few exercises during the period of about forty-five minutes. In his report on the program, Doug Ross talked about "people pictures" and "machines:"

People pictures began by having a limited number of people moving with electronic music, then on cue, they were to relate to each other to form a "people picture." After this was done a few times, others in the class could reshape the picture by moving the participants and their parts in any way they wished.

Machines was sometimes done with music but it wasn't necessary. This began with a single person going to the center of the room and starting a motion. Others would then join in one at a time, adding a motion and relating to the preceding person. Appropriate noises added with the movements contributed to the overall effect. A single machine could involve the whole class. The students were also asked to think of how their addition would affect the overall visual impression of the machine.

Alice's use of electronic music in many of her exercises was the first experience for most of the students with this modern medium. One high school girl wrote about how "we walked, hopped, skipped, and jumped to the twinkling sound of electronic music . . ." Another noted that "the music she used was excellent for the exercises we did. It was very artistic itself. You could move with the music finding its hidden meaning with your each move."

Students commented on other exercises:

The thing that worked for me was the getting into an emotion (anger, fear) and freezing or painting how you feel, because I can easily get a strong emotion.

I didn't like the mirror [where one person moves and a second person, or a group of people, mimic his/her movements] because it didn't work, we got too silly.

I think I liked the emotion freezes and paintings the best. I was really impressed with this as I could really get into it after a bit and I really felt each emotion.

We used an invisible object that was passed around a group of students, each student making up a different shape and size with the object we started with.

[I remember] the trust walk[an exercise where one person leads another who closes his or her eyes, exploring the sense of touch and smell, with movement]. I felt that after a while I could trust the kid who was walking me and I wasn't embarrassed as much as if I saw someone staring at me.

The consultant Shapiro, noted other experiences from his diary of his own participation in the class:

Early, to warm up, we were instructed to move as fast as we could and as close to others as possible without touching. I felt my body angle out in new ways. Then we did an exercise in which a person moved to the electronic music, ending by touching (with hand, head, foot, whatever) another person, who would respond to the area touched, and move to the next person. We tried it in slow motion as a variation.

During a break we sat in a circle and introduced ourselves, motioning with our hands as we said our names. Then we stood and introduced ourselves with full body expressions. What a nice way of doing it. The next exercise had Alice calling one-two-three with three people at a time alternating movements in reaction to each other. It built to full sculptures. I played the piano to some of the movements.

Later she had us make round shapes with our bodies, changing them to the beat of her hand drum. Then we were instructed to make jagged shapes and finally straight shapes. Alice pushed us to extend our feelings for the possibilities of each form. After we had worked through these for a while, she pinned large (maybe four by five foot) pieces of paper on the wall . . . three of them. Then she started us with round shapes again: "change . . . change . . . change . . . freeze . . . now go and draw the feeling of your last shape" (she had left some crayons on the floor near the paper). We did this with jagged and straight shapes also. The connection of the feeling of specific movements with line, the expression of that feeling through crayon on paper, made sense to me. Here was drawing most directly connected with feeling-moving experience, and it gave me another sense of my body.

Perhaps the most dramatic movement-

exercises were those that used props, a World War II surplus parachute and a "total mask," a huge sheet of taped-together construction paper that measured eighteen by twelve feet. Outdoors with the parachute the kids ran, picking up wind that made the chute billow. Then they would dive into it and roll around, feeling its texture.

The total mask was used indoors by groups and individuals. For the person(s) under it, textures and sounds from the crinkling paper dominated. For the viewer, strange, fanciful shapes emerged that at one point had the junior high class laughing loudly together. Describing the experience of being inside the total mask, the ninth graders called it "a mass trying to take shape," "a jello monster," "like in a closed box all alone," "I like to be alone in it, because it lets me be me," "caterpillar," "boys moved violently and girls more gently," "sea serpent." Ninth grader Tammy O'Rourke was moved to write a poem about her experience:

time seems to pass so quickly
absence of much thought, only concentrating on
the strangeness, the new feeling.
fear
dizzy feeling
excitement
wonder
thinking about those watching, do they feel the same as I? Am I the only one noticing?
looks mysterious
amusing
looks like flower blooming as the paper unfolds
powerful paper crinkling and drowns out other
sounds, some thoughts
different shades of light inside — strange shapes
fatigue
uncomfortable

Conflicts and Dialogue

The 15 days presented their conflicts. Some of these involved struggles that moved people along. Others did not. An example of the latter revolved around a boy in the more difficult high school drama class, whom Doug Ross described as debilitating to the whole class. Ross earlier had the same trouble with this student. Alice did not want to acknowledge his effect on the class's energies, but finally admitted that the "underlying hostility that pervades the room" when he was there was reduced when he wasn't. The drama teacher's solution, never put into effect, was that "such a person should be given individual work and removed from the class." This situation related to the general problem of students being in classes they did not want to be in — that is, compulsory education. It was ironic that the issue arose in an "elective" course.

Another, more immediately poignant conflict involved a moment of intense, honest expression from a shy girl who before the episode had participated in the movement classes with obvious physical and emotional reservations. Consultant Shapiro's diary describes it:

We were put in groups of three. A group was instructed to choose three words, with no particular relationship. The object then was to move and speak those words simultaneously. After a couple of groups had tried it, with varying looseness, two girls and Doug came up. Doug was moving a lot, changing his voice and face as well as his body position as he said the words (with this group, "chair, light, smelly").

One of the girls got involved. The other girl stood aside, at first complaining that she "didn't understand." Alice explained it again. Doug started focusing his energy toward her, bending over and looking up at her as he said "chair," touching her hair and saying a word.

She stood there confused, or retreated, only occasionally saying one of the words, quietly. Finally Doug really started getting aggressive with her, even shouting a word. Out of nowhere she jerked her head up and screamed "smelly" at him. At that moment, she was all out there, openly expressive; anger, resentment, confusion, fear, all coming out within the context of the exercise . . . suddenly . . . then it was gone.

Another episode that reflected a continuing dialogue between Alice Martin and Doug Ross as visiting artist and teacher, revolved around the high school drama class with the "difficult" student. Beginning one day with the usual request for everyone to take his or her shoes off and sit in a circle, Alice saw she had two rebels on her hands. They had, as she later put it, "totally broken any unity that I was trying to build. So I looked up, and I tossed out a question to the class, 'Well, what do you suppose happens when somebody stands on the side, what are they saying to us?'"

The group got into a discussion about what the boys' physical withdrawal meant, and what it did to the class. Then Alice began a movement, beating its time with her hand drum, and asked for someone to move differently when they were ready. No one did. The tone had been set. When Doug Ross started to lead the group into a new movement, Alice turned off the phonograph, confronted the class with the fact that she wasn't going to make all their decisions for them and with the drama teacher in tow, left the room.

So I left — and Doug left with me. And I purposely showed them dismay on my part — and I realized that they were going to say "The hell with you, lady," or else they were going to somehow internally stew — and maybe come up with some work. One way or the other, it was going to happen. Well, as it turned out, Doug and I went out and talked about it. He feels that you can't really expect that from

that kind of a group. You can't give them that much freedom, because they're not going to come up with anything. And his contention was that there are natural born people who will lead and that group was a group of followers. I thought his arguments were very fair, but that isn't my teaching style. If they don't do it now, in high school, are they ever going to do it in the world?

We talked constantly. We battled back and forth a lot of ideas. He would play the devil's advocate with me. He wanted me to come up with real evidence for the way I did want to teach. And I constantly challenged him. I think he felt he learned a lot of techniques that he will want to use, but more than that, I think he began to trust my style a little more. He was very good to work with. He participated all the time. And he laughed.

And Doug Ross affirmed his growing belief in the worth of the kinds of things that Alice was doing with the kids:

Often I thought of how energetically the students were responding to the exercises. And usually, this was an almost total class response. I had mixed emotions as I thought of this. As a person, I enjoyed the students' energetic enthusiasm, but as a traditionally-educated teacher, I wondered: "How do I evaluate this in terms of behavioral objectives? How much of this movement-freedom will they be able to recall and use in the disciplined form of a production? Are they 'learning' anything?"

I've come to the belief that the exercises and their responses can be an end in themselves. I don't feel a need to measure what they've learned through the exercises. Rather, I trust in what I see, feel, and believe — that here can be times free of restrictions, times for flights of physical fantasy, times for enjoyment of their physical selves — loose from restraint of preconceived forms.

No great production came about in their absence, but one of the recalcitrant boys did come up and apologize to Alice after the class. He talked with her about their efforts, which he had never done before. The class had tried to describe certain emotions through movement and he had attempted to illustrate pain in terms of the Vietnam War. The difficulty he had encountered was in moving to a feeling he had not experienced. As he put it, he had "never been blown up." It was a real discovery.

The next time the class was together, things started to happen. Alice later spoke about how "they began on a very limited basis, again not terribly aesthetically wonderful, but they began to make their own decisions about how to do it. And I didn't have to say, 'Well, I think this looks great.'"

Alice's experiences led her to reassess her whole teaching style and she ended with a renewed commitment to a structured teaching that allowed for real decision-making freedom by the students. What happened in her dialogue with Doug Ross is that both were moved to a greater appreciation of their different approaches to teaching. On the surface, the contrast was between Doug Ross, the realist, and Alice Martin, the free spirit.

Alice talked about the dialogue:

I think Doug has a point when he says you've got to be realistic in looking at the world and that was what he was trying to argue [in the discussion about giving the kids more freedom]. And I was saying, "Damn it all, if they don't get it in high school when are they ever going to get it? Somebody is going to lead them around the rest of their lives." I'm at least going to tell them that I'm not going to do it.

Well, I'm not concerned with the aesthetic thing, I'm not really concerned about the performance end of it. Doug's contention is that kids like to perform. I've been re-thinking if you don't have to have different strokes for different folks.

Smiles of Sheer Joy

The result of 15 days in Glastonbury was generally positive in all the classes. One of the high school drama classes was particularly gratifying to Alice:

That first drama class . . . really did please me, especially the way the boys came up at the end and said how they really thought they'd take the class when they got to college . . . I mean I thought that just opened up a whole new world.

I went to that class always with the sense of "Where are we going today? I'll toss this out and see where we're going to go." I never knew what was going to happen and that's joy for me. They were happier with themselves and they were, therefore, able to go out of themselves.

The girls' physical education class did more growing than any of the other classes, according to the visiting artist. At first, many of the girls were physically very uncoordinated and inhibited. This changed over the 12 sessions.

The students at the Welles Junior High were a mixed experience. On the one hand, according to Alice, they were "marvelous and unsophisticated," but their age held them back from carrying over many ideas. She described it as an "up and down situation." Her fear was that she had "lost" some of the kids, either "because I expected too much from them, or because I wasn't giving them enough praise as I went along."

Finally, there was the other drama group at Glastonbury High School, the one which Alice had confronted half way through its 11 sessions over the issue of students making decisions for themselves. It was this class which she had agonized over the most. During the session with the parachute, Alice had become depressed over the inability of some of the girls to lose themselves in play even for a few moments. But things had happened in that class also:

I would have liked to have seen more of them, because they were just getting started. I don't know what it was, but something was changing. Maybe I should have given them even more human situations. I steered away from giving them things that were fairly sophisticated. Like we did that hand thing [an exercise which involves finding your partner with your eyes closed by the feel of his or her hands], and they liked it, but I never dared to try to do the face thing [the same exercise, but with faces . . . first faces are felt with eyes open, then partners try to find each other among many people by feeling faces, with eyes closed].

They had begun to break down, though not enough. Alice did, however, ". . . see glimpses. I saw some smiles of just sheer joy."

Alice Martin will be concentrating her energies on dance movement with elementary school children during 1972-73. Helping to further the Arts Commission's commitment to movement education, she will be working in a 50-day program at Latimer Lane (elementary school) in Simsbury. She feels that she will be a better resident artist because of her experiences working with Doug Ross. Glastonbury High School's future in the Commission's VAP is uncertain. Doug Ross, however, will be utilizing many of the techniques and exercises that he learned from Alice in his drama classes. Dance movement has just begun in Glastonbury.

S.R.S.

Bristol:
The Feel of How It Grows
Bingham School

While at Bingham School, Mrs. Walton sought to give the youngsters a better understanding of how art is a natural element in our everyday lives. Our visual environment is able to affect our intellect and emotions through our senses, sometimes positively, and other times, negatively. Students not only created art forms but also evaluated existing forms, as well as their own work. Their awareness to and evaluation of existing forms, handmade and natural, will strengthen their own aesthetic judgments and enrich their lives. As a result of this experience, hopefully the children will have a greater appreciation towards art and express fewer inhibitions towards creating forms themselves. With this decrease in inhibitions it is hoped that they will attain some degree of success in art and have some feelings of accomplishment regarding their own efforts. In the end, lasting attitudes of a positive nature is the prime objective.
(from the Bristol Connecticut Press, Wednesday, June 14, 1972)

Bingham Elementary School is in the economically-depressed city of Bristol, southwest of Hartford. Although the city is growing in both population and industrial development, it still had one of the highest rates of unemployment in Connecticut in 1971. I wondered about the tensions created by these conditions and their effect on the education of the children who live there. In January I met with members of the Bristol School System after I had received a letter from Mr. Carl Venditto, Bristol's director of state and federal funding, asking that Bristol be considered for a VAP. After two exploratory meetings, everyone involved was favorable to the idea of a program to take place in May. The necessary matching funds were to be provided by the Women's Service Organization of Bristol.

In February I met with the principal of Bingham School, Mr. Richard DiMeo, and two of his teachers. Together we set the following initial goals for the program: 1) The artist should be dynamic, not one to hold back feelings or ideas. 2) If we chose a visual artist, he or she should be able to work in two and three dimensional art forms. 3) A list of objectives that would help both the artist and participants grow and an evaluation processs should be set up so that the educational effects and developments could be noted and discussed in concrete terms.

In early April, I introduced the school to Sonya Walton, a visual artist from New Haven who seemed to have the kind of vital personality the school was seeking. Sonya was asked to submit a list of her objectives and an evaluation checklist, which she did a week before the beginning of the program.

Sonya's Objectives:

a *Exploration of surroundings — spontan-seeing and relating to the world.*
b *Awareness of one's own ability to create, change and discover.*
c *Art is living and expressing one's own feelings.*
1 *All senses relate: music to line, body to music to line, hand to music to line, you feel it, it is not in your mind.*
2 *Experience of expression is what is important, not artifacts to keep. What matters is doing it for one's self — it feels good and is something only I can say.*
3 *Breaking down inhibitions and self-consciousness about doing.*

Sonya's Evaluation Checklist:

1 *How did the teacher respond?*
2 *How did the children respond?*
3 *Was there a feeling of excitement while working? Intensity? What form?*
4 *What was the children's feedback? Talk, awareness, relaxation?*
5 *Teacher should look, see . . . . Were there changes in the children's learning in other subjects? What and to what degree?*

I was personally very excited at the prospect of working in Bingham School. Although the situation in the school often seemed rigid and tense, I was met with complete honesty and sincerity by all the people with whom I dealt. They just wanted one thing: Stimulate their children by providing varied educational possibilities for their development. They felt that the VAP would help do this.

Bingham is a Kindergarten-6 Grade school. The children who attend come from predominately white working-class families of ethnic minority groups. The kinds of homes from which the children come is typified by one class of twenty students: Ten had no father and five had fathers who were unemployed. Two students had professionally-employed parents and three had fathers who were working as laborers. The number of poor readers and non-readers in the school was very high. The need for individualized attention was especially great at Bingham and when it was given, the response was immediate.

One day while visiting the school, one little girl called to me in the halls, "Hey there, you hippy-dippy". I replied, "Hey there, yourself, little girl," and we began to talk. She had two friends with her and we quickly got into what a hippy was and what made hippies tick. They all had different ideas and soon we were all laughing and feeling very warm and friendly toward each other. We had made friends, which is what the original invitation "hippy-dippy" was probably all about. We had each made a connection with something new and we found it pleasant.

The Artist and the Program

Sonya Walton is primarily a painter, although she sculpts and designs as well. She received her elementary and secondary education in Zurich, Switzerland. Over the last ten years, Sonya has studied at the Rhode Island School of Design, the San Francisco Art Institute, the Silvermine School of Art and other schools in the United States and Europe. She is a little person with dynamite energy and her light blue eyes dance when she talks. Between smiles and warm laughter, the intensity of her ideas stand out as she moves freely from easy-going to demanding postures. She worked 14 days during May and part of June at the Bingham School. She covered all twelve classes, working four one-hour sessions a day. Every teacher wanted his or her class to be involved. Even though we all generally felt that this was too little time for each class, it proved to be a good way to introduce everyone to the program. Sonya worked in the school's art room rather than going from class to class, which was helpful in centralizing the supplies.

Sonya started by drawing on large sheets of paper, often to music, then worked with clay and finally, with large boxes. She wrote about the drawing in her journal. "One of my primary goals was to give the students the freedom to explore a total space — the page — and to understand that space by really using all of it."

In working with the clay, Sonya wrote, before building with it, I found it very important to have the children feel their own limbs, fingers, and shoulders, to shut their eyes and imagine how trees grow, how cells build up, etc. Besides building and getting away from fronts and backs in their work (looking at their work from all angles), I tried to have the students use their hands on the clay in many ways — tearing and digging into it with their nails, making textures, and so on.

A first grade teacher in her journal describes a lesson with Sonya and her class:

Sonya began by explaining the way shapes can grow out of and on each other. The class was confused. Sonya tried to make it clear by more examples of shapes, but then just decided to have the children get into the clay. Having so much clay for each child was something new. Most of the children took small pieces off to work with. They began to squash it and squeeze it and stretch it. Sonya pointed out that these pieces of clay in the children's hands now had shapes. Gradually the idea hit them. Pieces of clay were pulled off to make great mounds of shapes. The children began commenting on each other's products. They tried to expand their own — with careful placement of shapes — now they suddenly became aware of their own control over this mound of clay. During the hour, some children made many different structures, building, changing and creating new shapes as often as they could. The hour went by quickly. It was a lesson that started us seeing a new way, and we hope to keep on learning new ways to see things.

The students commented on their work with a variety of reactions:

I hate using the clay. Because the clay makes my hands rough.

I didn't like working with the clay, but it helped me understand a little more about geometry.

The most funniest thing of all is that when it is wet and you squash it, it goes threw [sic] *your fingers, it feels funny, it tickles.*

Sonya provided the students with lots of stimulation and she encouraged immediate responses. She often worked quickly, using music and dance as partners to drawing and sculpting. This procedure related to her objective of inter-relating the senses. My diary of one of her classes showed this methodology in process:

Sonya has the class moving, all the kids moving to music, warming up, shaking it all out, early morning wake-up, get-loose time. There is an enthusiasm in the air that is contagious, and from moving to the music, we begin to draw to the music. Some of the kids are drawing with ten crayons at once. There are 29 kids at 10 tables, some are excitedly freaking out and others are quietly creating together. The teacher is feeling the mood as well. As the kids finish one sheet (roughly 2½ by 3½ feet), they pile it on the floor and grab another one and go back to their table. The Beatles are on the record player. Before it was Grand Funk and before that, the teacher had put on her favorite, Al Hirt and his band. There is a low-key energy now, replacing the earlier frenzy. Every now and then there are minor disagreements between the children (these are second graders) and Sonya deals with them by giving out new ideas. New ideas promoting discovery and harmony. The kids dig it and carry on. . . . .

Evaluation of the Program

The students evaluated the program by answering the question, "What new things have you experienced?" Five of them wrote:

To let your imagination wander and do what you want to do.

That with movement you can create new things.

The feelings of big things and little things.

To look under and above.

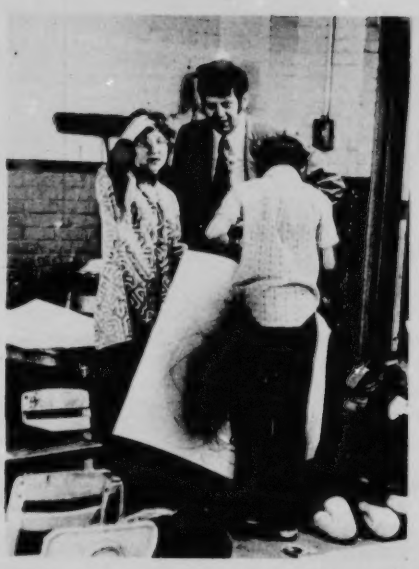
The feel of how it grows.

The response from the teachers was generally quite favorable. In all cases, there was a rapport with the artist and the aims of the program. In some cases there were confusions and disagreements, which were later resolved through dialogue and getting to know each other. For example, one 6th Grade teacher, Mr. James Capone, disagreed sharply with Sonya's methods in the early part of the program, but later found it useful to correlate the visiting artist's work with his math curriculum. In her diary, Sonya discussed this development:

Mr. Capone felt that his class was "too good" for this program — more time for arithmetic would be much better. He himself always "hated art" and had no use for it. One day, he left the room because his "best students weren't turned on", and he was so ashamed of them (he explained to me afterwards) that he was afraid if he stayed he might get violent with them for not doing better. "These kids know my Latin temperament", he said. Later we did work things out. He could relate math to the clay structures and perspective to the boxes. He even expressed warmly, at the last session in front of the class, that though he knew the "concepts" he never could have expressed them the way the kids had done. He said he had learned something.

Mr. Capone, in his diary, also talked about the situation and its resolution:

I think the VAP was only partially successful. The first two sessions we had with Mrs. Walton were uncoordinated and really not productive. The last two sessions, I felt, were productive — things did happen.



The lesson with clay especially was a good one. It coordinated things in geometry with the art lesson. It gave my people a chance to build and to apply principles of engineering and math. Some of my boys were quick to recognize this. The last session was also good — on perspective and depth. Some of my better people did exceptionally well. We concluded the lesson with a little talk in which I said that she was an artist, a professional, who learned about teaching, and that we were professionals and artists in our own right who had learned a little more about art.

Helene Dunkler, a 3rd Grade teacher, found uses for the concepts and ideas of the VAP in her social studies class:

We correlated the clay modeling with our social studies and discussed the Navaho and Pueblo Indians' use of clay. In pictures we drew for Social Studies and illustrations for stories we read, we discussed making the "things" in our pictures large and filling up the "whole" paper as opposed to the tiny figures they were accustomed to making.

Sonya found that eating with the teachers and spending time with them in relaxed circumstances was very productive.

Sonya wrote in her diary:

My time with the teachers was spent getting to know them, listening to them, but not discussing art. Once we established some rapport, things began to improve in the art room. The amount of time it takes to get rid of inhibitions — to know one another — can't be shortened . . . Although it may not sound like it, I do have respect for the teachers in what seems to me their impossible jobs. Carol Bloomquist, the art coordinator for Bristol Schools, told me I should go into education, I had done so well — but my value to the school was in not *being a teacher!*

The teachers were receptive to this new definition of a "teacher" in their school being essentially an "artist" by profession. It helped them to relate learning concepts practically, through this experience, that would not have been available to them otherwise. Katherine Robinson, 4th Grade teacher, wrote:

I feel the art program was a worthwhile experience for most of the children in my room. They responded to the freedom of expression allowed in a constructive way. A few of them did not seem to know what was expected of them, and a few misused the freedom. But several students who have negative attitudes toward school in general responded in a positive way, and were pleased with the results of their work.

Another teacher said: "The children each have a creative spirit within them. Without the pressure of a marking system, they could develop this art."

The principal of Bingham, Richard DiMeo, was responsive to the development he saw reflected in the teachers' evaluation comments. Some of the key points of his final report are as follows:

The children enjoyed the change in atmosphere, especially a new found freedom. This freedom was not only the more open and less restricted classroom situation, but also involved the opportunity for self-expression in creating art forms as well. Such freedom was very apparent in activities in which these primary graders used their bodies and to their surprise realized that they and they alone had control over their actions. One teacher remarked that for the first time some children seemed to be developing an awareness that they had value as individuals.

No longer did they have to draw things "correctly" but objects could take on dimensions that did not resemble exactly the form they were drawing. Being able to have control over their art form and creating it as they saw it became a realization. In effect then, individuality and respect for it was the outcome.

The school also had its effects upon the artist. Mrs. Walton realized the need for more careful preparation, organization and an emphasis on what she wanted the students to do. A contributing factor to the latter situation was the lack of different art materials. Nevertheless, greater preparation and dialogue with the staff on Mrs. Walton's part obviated the situation. Her ability to involve the classroom teacher with the students was a critical factor in the success of the program. The greater the involvement on the part of the teacher, the more positive were the reactions of the students.

The success of the Bingham VAP was manifested in the growing pains and in the resolution of potentially difficult situations. To a school where this was a new kind of art program, both the administration and teachers stretched to understand and deal with issues so that the contribution of the artist was not lost. Conflicts were exposed. Feelings were honestly expressed. People were listening to each other and key answers were found. "The feeling of how it grows" was many things, but all agreed that it grew and felt good. In an evaluation questionnaire, ten of thirteen teachers recommended that another VAP be scheduled. Student Brian Lane wrote Sonya a letter in which he expressed how it felt to him:

R.P.

Hello,

1st week
I liked the first week because you took it easy on us.

2nd week
You started to get rough.

3rd week
I had a blast my fictures were really weard

4th week
I felt embarrased.

5th week
I was sad because it your last week.

Your freind,
Brian Lane

Middletown:
Talking Drums
Woodrow Wilson High School

Initially, what we're striving for in a program like this, is to set up the beginnings of an awareness of the sameness . . . that's the wrong word . . . oneness of people. The things that the black kids want in the way of self-identity are the same kinds of things the white kids want. The cultural expression . . . the African dances, say . . . it's a more natural thing for a black to be able to get into. But it's an expression of the same thing that white kids will want to express and maybe can express more naturally in another way. And the more you as a non-black or as a non-white can take up on what the other guy is getting into, the more you start to realize the oneness of the total picture. (Marvin Holladay, music teacher, Woodrow Wilson High School, from a taped interview)

Emmanuel Duodu and Abraham Adzenyah, black Africans from Ghana, are both accomplished artists with a wide range of teaching and performing experiences throughout the world. The graceful Duodu has trained and taught at the University of Ghana and has performed throughout Europe and Africa. Adzenyah, a strong, handsome man, also taught at the university. His performing tours have included Poland, Russia, England and Mexico. They were in their third year as artists-in-residence at Wesleyan University when they participated in VAPs at the two Middletown high schools.

They worked separately, Duodu in his specialty, dance, and Adzenyah with West African drums. Their teaching styles differed. Duodu was more controlled, more structured and his classes had a tighter discipline. Adzenyah, who with Duodu had taught high school students in the Middletown Enrichment Summer School in 1971, seemed to be able to ride with the distractions of the students more easily.

They were very much in agreement, however, on certain problems that they encountered during their work in the first school, Middletown High. Some of the difficulties, such as the tightness of the schedule, were technical. They arose out of the newness of the experience to the school. But there were more serious problems that the artists, the Wesleyan music department administrator Cynthia White and Commission Education Consultant Stephen Shapiro felt reflected a lack of real support for the program from the school administration. The school made little effort to resolve a conflict over working hours, provided no assistance in transporting Adzenyah's drums back and forth from Wesleyan, permitted unauthorized people to wander in and out of the classes taking pictures and refused to allow a student performance at the end of the 15-day program.

These conditions meant that the artists never felt welcome or comfortable in the school. To the front office, the two artists existed only as scheduling problems. This was not at all true for the students or for English teacher Marge Daltry, who served as liaison with Wesleyan, and one physical education teacher, Judith Holder, who had the most contact with the program. In fact, Adzenyah and Duodu's positive experiences with the Middletown High School students made them want to try again at Woodrow Wilson High School in the spring, when the opportunity arose.

Maurice Schimetschek is principal of Woodrow Wilson. His school had been the scene of tension during the past few years. According to one teacher and a number of students, some of the problems may have been racial in nature, but their main impetus had been administration-student conflict over authority.

About 13% of a total of 743 students at the school in 1971-72 were black. The students came from a wide range of economic backgrounds, from the poorest families in the East Main Street ghetto to the sons and daughters of professionals and university professors. Middletown is a city of about 37,000, with a variety of ethnic groups. The largest is Italian-American. Looming over all is Wesleyan University. The contrast between the richness of its facilities and the drabness of downtown Middletown is striking.

Schimetschek was looking for programs that might help ease the tensions in his school. At a preliminary meeting in December, he was asked why he wanted to have Duodu and Adzenyah come as visiting artists. He emphasized that he thought it would be good for the school's black students. The principal's receptiveness helped to resolve the kinds of problems encountered at Middletown High School. Each artist would work with two forty-five minute classes on each of 15 days during February and March. Schimetschek agreed to help control attendance and visitors in the classrooms and to help in the transportation of Adzenyah's drums. An introductory assembly would present the artists and their skills. A concluding assembly would allow participating students to perform with the artists.

At a meeting to set up the program, it quickly became clear that the crucial person in its success was to be Marv Holladay, bearded, forty-three-year-old instrumental music teacher at Woodrow Wilson. He felt he had been hired in the fall of 1971 because of his ability to communicate with both black and white students. A jazz musician, he responds to the charge that it is impossible for a white man to participate directly and successfully in black music by letting the music that comes out of his saxophone talk for him. At the same time he acknowledges that the music and the street language that go with it are black in spirit and substance.

Holladay is an unusual person to find on a high school music faculty. He has a degree in music education, has seven years of teaching experience in public schools, and has been an instrumental instructor in Afro-American music and a master teacher with the Hartford Teacher Corps' Alternate Learning Centers in 1970-71. His uniqueness comes from extensive experience as a jazz musician and living amidst black jazz sub-cultures for two decades. He has played with the best, including Charles Mingus, Quincy Jones, and the Thad Jones-Mel Lewis Jazz Orchestra. He has recorded with Ella Fitzgerald, Billy Eckstine,

Dinah Washington and Jimmy Smith, among others. Holladay views jazz as a vital art form that emphasizes communication relating to every aspect of its listeners' lives.

His connection to the program was even more intimate. In 1971-72 he was a graduate student in Ethno-musicology at Wesleyan's Department of World Music, studying African and Afro-American music. Prior to the Woodrow Wilson VAP, he studied drums under Adzenyah. They developed a mutual respect for each other's musicianship. Holladay agreed to coordinate the dance and drum classes at the school and to act as an assistant teacher in Adzenyah's classes. He assumed the additional task of "getting the word out" to the black students that the program was happening and did some recruiting for both classes.

There were 35 students who came, more or less regularly, to Duodu's dance classes, and 22 divided themselves between Adzenyah's two drumming classes. The

dance classes were predictably all female, except for one white male who achieved more than adequate proficiency in the difficult movements. At the closing performance in the gymnasium, his schoolmates not only refrained from ridiculing his participation, but many seemed to respect him for it. The black male students, who occasionally came to watch, could not be coaxed into trying the dance, despite Holladay's efforts.

If the dance group had been all black, it might have made a difference to the black male students. Some, with the girls, belonged to Middletown's Ujamaa Society, an Afro-American identity group that performs African-oriented dances and music. But dancing in the more exposed context of an interracial high school was a different matter.

Both black and white girls participated in Duodu's workshop. There was peace, though certainly not harmony, between the groups. Some of the black girls complained about certain white girls being chosen for the performance when they had not mastered the steps very well. Marv Holladay explained that if he and Duodu picked only those who could do the dances best, the same ones would participate all the time, with the rest sitting on the side. Although the blacks and whites in the classes tended to keep to their own groups (a general pattern in the school) the division in the dance workshops began to take another form.

The awareness that a couple of dancers, though they were not black, were doing a very good job . . . of course girls are a little more reserved about acceptance than boys are, at that age level anyhow . . . but a recognition of the fact that somebody else could really get into it, and . . . that those white kids who could really get into it were digging it for the same reasons that the black kids were digging it . . . those white girls were respected [by the black girls].

There was attitudinal change, minute . . . a step was made in the right direction there. You've got the elements to move

across a large chasm between groups of people. And you tend to end up with a differentiation between the two groups — between those who can and those who can't, rather than black and white. And then you start getting your elitist thing that way.
(Marv Holladay, from a taped interview)

In practice, most of the black girls took to the dance much quicker than the whites. It was closer to their experience and many had already had some African dance in special summer courses. While attitude changes between groups was probably very small, Duodu's commitment to exposure for everyone prevented the skillful students from intimidating the less successful white participants into dropping out. The final performance reflected a whole range of abilities. If anything, according to the Woodrow Wilson music teacher, the whites may have progressed the farthest. They had the farthest to go.

In this situation I'd say the learning situations were more noticeable in the white kids than in the black. It is easier for a black kid to play black music or African music than for a white kid. So you found the greatest amount of change in white students, since being able to play patterns, being able to dance is to be loose and free and not have to relate to one-two-three-four in a very regimented sense. You've got certain beats reoccurring [in African and Afro-American music, as contrasted with the European musical tradition], you've got a pattern, but it flows.

And there's where the white kids were able to realize that there is a roundness, a wavelike kind of feeling that occurs in black music that floats, which is the whole point of cross-rhythmic relationships. As the white kid was able to let go and feel internally this sensation of motion he became more relaxed and he became less inhibited.

With Adzenyah's drumming, the split between those-who-could and those-who-couldn't was even stronger than with the girls in the dance. There was reservation and jealousy by blacks, who felt that whites were treading on "their" thing. "But in the final analysis, when a cat is really playing his part well," said Marv Holladay, "it was a feeling of accomplishment. When everybody was taking care of business, it didn't make any difference whether it was black or white then."

A drumming student, writing an evaluation after the conclusion of the program, talked about another kind of division:

When African drumming and dance were first introduced to the school, it was considered a class only for blacks or the so-called freaks. However, that has been proven to be totally wrong. There hasn't been one person who has heard our concerts that hasn't truly enjoyed the excitement and sensation they produce. As for the people involved in the classes, it was not only fun, but also a chance to learn

something about music besides the music of our own western culture. I personally can't write enough or begin to describe the feelings that we made during that short time.

The comments of the students emphasized the exposure to another culture. A few students made a comparison between the drumming and dance and other high school subjects in terms of the time allotted to each. For one the contrast was dramatic:

I'd like to see more of these positive approaches to learning. School is ostensibly a place to broaden the education and mold the whole person, but this is one of the few courses that serves present *learning rather than serving to push us into college. (What good is two years of tw languages going to be to most students, besides meeting college entrance requirements).*

Her music teacher agreed with her. For Holladay, too much of education was based on a "process of reflection," rather than activity. He was not denying the importance of developing abstract skills, but only criticizing what he saw as "the rigidity of the schools." Behind Holladay's urging for balance, of more activity in art, was his concern for the "totality of the child." He said: "If I make a plea for the art area, it is not on the basis that it is more important than anything else, but rather if you cease, or obstruct, or eliminate the culture of any civilization, then that civilization dies."

The Commission consultant's journal of a late winter visit to Adzenyah's classes noted the connections that the artist made between the drumming and aspects of cultural history. Those ties seemed to have much more meaning for the students because they emerged from the experience of doing.

Adzenyah is leading the band in a beautiful light-blue blouse, with gold tassels at the neck — playing a large, stand-up drum.

About 10 kids are actually playing, with five or six others watching. They seem to be very much into it. Most are playing some variety of drum, with a few hitting rattles into their open palms. They stop, get up and switch instruments. Adzenyah announces that they'll change the music now — this new thing is faster, with cross rhythms that are really nice.

Adzenyah stops everyone and explains about some new music they are to learn. (They never have any written music. He generally teaches specific patterns by going from instrument to instrument, demonstrating what is required.) The music is from southeast Ghana and religious in origin. He talks about how music and the dance that goes with it are central to many aspects of the people's daily lives. This kind of connection seems important to me, especially as it is really so different in concept and function from what we generally experience with music in Western society.

The bell rings — terrible sound. Adzenyah stops everyone again and before they leave, he demonstrates some musical "conversation" patterns on the drums, the call and response. He doesn't get too far into it, because the marching band members swarm into the room.

There were important possibilities in this program for integrating the activity into regular courses, particularly in the social sciences. One humanities class did visit a dance and a drumming class, but no move was taken either by the Commission, or the school administration, or the teachers to initiate more intensive relationships.

The attitude of some of the teachers toward the program, according to Marv Holladay, was a factor in preventing other inter-disciplinary connections from developing. "Some of the teachers," he said, "had mixed reactions to the program, because kids were getting out of class to take part in it. Some teachers presented a cooperative image, but when it came down to the final analysis, the kids were punished for having taken part in it, either directly or indirectly. One kid who had gotten permission to take it and it was understood that he would keep his work up, and he kept his work up, made A's on his tests. But he got a B for a course where he had an A average. The teacher said, 'Well, you were absent.' Yet he had given him permission to go ahead and take it . . . . Jive stuff!"

There was also a conflict over the use of the gymnasium that had an unfortunate effect on the substance of the program. The gymnasium had been promised to Duodu for the dance classes. The band room has concrete levels which divided the space and prevented the dancers from practicing large ensemble pieces. A week before the program was to begin, the Physical Education Department retracted its offer of the gymnasium, saying that they had forgotten that equipment filled the space during that time. During a special rehearsal in the gymnasium for the final performance, the dance and drum students moved the equipment aside in a matter of minutes, something they could have been doing all along. Whether the reasons for the retraction of the offered facilities were justifiable (Marv Holladay thought otherwise), the program suffered when no adequate alternate space was provided.

Despite such difficulties, the administration of Woodrow Wilson was committed enough to the success of the VAP to insure that it would proceed relatively smoothly.

At its conclusion, the students, with the help of their artist-teachers, presented a combined performance of dance and drumming to a gymnasium overflowing with students and faculty. The black female dancers wore traditional West African dress for the occasion. It was an extraordinarily exciting concert and a unique experience for the school. The performance was later repeated at Winsted High School in northwestern Connecticut.

A black girl who had participated in the dance wrote about the performance:

I really feel that in African drumming and dancing that they did a superb job in only having a few weeks to learn what they did. The performance was good and they should be able to perform more often, so other people in the community can see that black people have something to be proud of. The dancers did good but they should have had more boys instead of one. The drummers were excellent. They should do this more often because it's a chance once in a lifetime . . . and show it to other schools because maybe other kids would want to learn something about Africa because that is our heritage.

It is clear from her remarks that one of the original objectives of the principal, to provide a relevant experience for the black students, had been realized.

In the early summer of 1972, the National Endowment for the Arts approved a grant to the Connecticut Commission on the Arts to support full-year residencies by two foreign artists in Middletown public schools. Freeman Donkor, a drummer and dancer from Ghana, will be at Woodrow Wilson High School three days a week for the 1972-73 school year.

Unfortunately, Marv Holladay will miss out on this extension of the cross-cultural program. He has accepted a teaching position at Oakland University in Rochester, Michigan. The music teacher taking his place, Seb Lombardo, has prepared for his collaboration with Donkor by participating in a drumming course with Adzenyah in the summer of 1972.

Woodrow Wilson, the Arts Commission and Wesleyan University agreed that the initial success in spring of 1972 was important enough to warrant program expansion. Each institution contributed matching funds towards the Endowment grant. The 1972-73 school year will, hopefully, provide a model for intensive, cross-cultural artist-in-residence programs elsewhere in the country.

S.R.S.

Manchester:
Thirty Day Jam
Manchester High School

I think being a visiting artist was one of the most important kinds of experiences I've ever had, just in terms of my own development. It really struck deep. Like trying to get into the kids heads taught me about youth and sterility, as opposing forces. Often a lot of the scenes, when you are doing serious work, can easily become sterile if you are not careful. You won't even know it till you're struck in the face with some real fertility of imagination, pleasure, pain, all of it — Wham!
(Bill Walach, of "Coster, Welling and Walach")

The 30-day VAP at Manchester High School during the spring of 1972 suggests a model for scheduling artists into schools over an extended period of time. In a 15-day VAP, the inter-action between the artist, teachers and students must be premeditated and direct. The experience of Coster, Welling and Walach at Manchester High allowed a more relaxed format in which the artists could introduce themselves as performers and evolve teaching roles. For a school beginning to experiment with alternatives in cultural programming and for the Commission on the Arts, this longer approach allowed a testing of new possibilities.

Previous to the 1972 VAP, the bulk of the money appropriated by the Manchester School Board for cultural programs in the schools had gone into Hartford Symphony Orchestra performances for students. Despite the benefits of Symphony appearances, cost-conscious administrators in the school system were beginning to consider alternative programming as early as the fall of 1970. A discussion among Jan Alba, the Commission's Information Center coordinator, Dr. Donald Hennigan, superintendent of the Manchester Schools, three school principals, and John Allison, executive director of the Capitol Region Educational Council, confirmed the school system's desire for an intensive program enabling close inter-action between artists and students.

Manchester High School serves an urban and residential population of nearly 50,000, 10 miles east of Hartford. The school's "Program of Studies" lists a variety of course levels — from college and business preparatory programs to "terminal specialized" and special education programs — from which its 2,000 students may select. Its cultural arts curriculum may be described as extensive and hierarchical. Students interested in singing, for example, may choose between mixed chorus, choir and advanced choir. For those students playing brass, woodwind, or percussion instruments, performance in the marching and concert band is a usual prerequisite for "making" the orchestra.

Commission Consultant Richard Place first met with Principal George Emmerling and music department chairman, Martha White, in the winter of 1971-72. They decided to present department heads with the idea of bringing in a musician. Consultant Place wrote of his first encounter with the school's staff:

This was the first time many of the teachers had heard of the VAP. There was a good reaction, and they seem to understand the experimental nature of the program. Moreover, they understand that the program will be built by them. I would provide an artist and general guidelines but it would be up to them to develop the classroom dynamics.

There was a feeling of quiet excitement in the room: Confidence, cooperation and a "let's get down to business" attitude. In the course of the meeting, we decided on a folk singer, with perhaps a rock background. All department heads said they could use such a person in their various classes.

Bill Buckley, proprietor of Hartford's organic Good Food Store, introduced Place to "Coster, Welling and Walach", a three-musician band. The group, which plays a variety of non-electrical string instruments and woodwinds, described themselves:

Coster, Welling and Walach bring a strong new sound out of the Northeast, out of its crowded cities and silent old hills. A different kind of music, but somehow quietly familiar, something with roots.

They had appeared at the Gaslight and Bitter End in New York, the Cafe Lena in Saratoga Springs, and shared the same bill with such performers as Ramblin' Jack Elliot, Paul Siebel, Boz Scaggs, and George Harrison.

Following a discussion with Bill Walach, Consultant Place proposed having the group work at the school. He suggested paying the group $100 per day for a 30-day program. The school agreed to this, and scheduled the musicians for two days a week for the months of March, April and May. On Mondays, the group would give all students a chance to listen and talk with them by holding an "open jam session" in room A-7. On Tuesdays, they would work in classes.

Place felt it was critical to emphasize that the musicians were first and foremost performing artists, since they had had little or no experience teaching or working in classrooms. In a letter to the school, he described the musicians as:

well versed in various folk traditions of this country and Canada and capable of playing and discussing this music and its history. Because they are a young group in the initial stages of developing as professionals working together, the students will feel the dynamics of their struggle and learn, perhaps, of the hazards and rewards of living the life of a professional musician.

The Manchester VAP, then, was more than a carefully planned alternative to a costly, one-day cultural event. What had begun as a discussion of a 50-day single artist program, ended with a commitment by the school to experiment not only with an art form strange to many, but also with an improvised schedule and budget.

Playing

John Coster — on composing a song: *I was trying to impress on the kids that there is some kind of mysterious process that goes on when any of this happens. You can discipline yourself, develop your skills, or go on other trips that other authors and writers have been on that have pulled their ideas and lives together. You know, dig symbols that relate things together quickly, see what others have done, and then find your own ways to say what you are feeling.*

As a storyteller, the artist can perform a variety of educational tasks. In addition to entertaining, a yarn may inform, prepare the listener to expect the unexpected. Songs about being stranded and trying to get a ride, old fiddle tunes about pirates in Nova Scotia, Delta and Chicago blues: Coster, Welling and Walach brought in the music they liked, "music close to the people playing it," in John Coster's words.

The group discussed alternatives to AM radio programming but, most of all, travelling. "When we would come to the school, we would be coming from some job or other," said Bill Walach in an interview. "We would tell stories of where we had been and what we had done. You know, it's amazing, but lots of these kids have never travelled outside of the state, all their lives, only travelling short distances."

The creative process within the group was a consistent source of interest to students. Consultant Place's notes recalled John Coster's response to the inevitable query: "When you write a song, which comes first — the words or the music?"

John likes the question. He explains how the music makes him feel stories. He never writes a song as words. He has to get the feeling of a story, hear sounds, not the music, maybe some chords, then it writes itself. Sometimes he writes from poems, but they change when they become songs. John puts a poem on the black-

board, then they play the song. The kids see how it changed. People laugh, and Bill Walach, always fooling around, begins to play on his bass. "Feel what these do to you," he says. He plays three chords, and John plays a melody. "What is the story in the feeling of these sounds?" People smile, few offer answers; it is so new, this kind of class.

During the program, the musicians realized that they had to do more than entertain students. Bill Walach described the group's efforts:

We went in one day, after playing for a few weeks, and just sat and said, "O.K., now you entertain us." Then we heard what they had to say. For me personally, this was very important because it allowed me to treat the kids just like I would anybody around me. . . . It became a much more direct, immediate, POW kind of thing. Like we then began really to show them our lives, . . . how we got impressed with things.

The informal rapport achieved by Coster, Welling and Walach with students brought out in the musicians "a kind of creative and psychological consistency," to use John Coster's words. Bill Walach dealt with the length of the project by recognizing the "time between important discoveries" as "critical time spent in creation." He remembered that "the seeming non-productivity in creation" was "an important notion to grasp" in his decision to become a musician.

Despite prior intentions, the musicians learned to assume teaching roles. The impact the musicians could have on students could not always be anticipated or perceived. What they were able to bring to the students was a collective and individual recognition of their own experiences and a respect for the attempts of others to engage in the creative process. Coster's most rewarding moment was with "this one shy blond kid . . . I got . . . to play music with me."

The voluntary structure of the open jamming sessions and the opportunity to discover the musicians as people provided a striking contrast to the passive anonymity of a large assembly. "I think the idea of inviting a group to play like that is more worthwhile than inviting someone that everyone feels they have to go see," one student evaluation read, "I'm not putting down orchestras, but you have to admit more kids would enjoy hearing a rock group than an orchestra."

The evaluations of cooperating teachers revealed some strikingly progressive and adventurous attitudes. In recommending the continuation of the program, Robert Alibrio wrote: "Education should not be confined to rigid formats and outdated textbooks. Education must be a collective and continuing experience rather than a twelve year sentence." In noting the positive student reaction to the musicians, William DiYeso wrote: "Programs of this type should be made a permanent part of our curriculum." Marilyn Fabian was struck by the relationships that could be drawn between the songs presented by the visiting artists and classroom discussions concerning propaganda and ecology. "Some members of the class started submitting poems on a daily basis," she wrote, "without being asked."

For both students and teachers, the medium of folk-rock offered new perspectives on academic curriculum. "All facets of life are reflected in music, thus are subjects in school," wrote one student. English teacher William Howie spoke of the program's significance to the classroom experience:

Coster, Welling and Walach appeared in my classes on Adult Fantasy and English II and moved gracefully into the flow of both classes. In Adult Fantasy they shared some songs which gave us insight into the fantasies in vogue in different periods in this country and elsewhere. In English II class we were working a unit on song lyrics, and the musicians developed and maintained rapport while drawing from a phenomenal array of song styles and themes to stay on target with the goals of the class. All this and spontaneity too!

More . . . . . .

Improving the Program

The musicians played a really good song about how people are never satisfied. Even with money they aren't happy, because money can't buy love. Those with love and money are always pushing — trying to be best, but no one is ever best. They're always trying to "be".
(from a student evaluation)

Consultant Place's evaluation of the Manchester High School VAP recognized the open environment of the school and the willingness of teachers to put the experience to good use. Teachers had respected the program for what it was, he felt. They had begun to suggest that sustained cultural activities aimed at involving students could be incorporated into the life of the school. "There has been little threat in this program," he wrote in his journal. "The atmosphere is open and engaged, and yet what has been done is potentially very threatening to any traditional school structure."

In an evaluation meeting with the school staff and the artists in late May, teachers asked that more attention be given to planning and publicizing future projects. "I had no real forewarning of their arrival," commented Mr. Alibrio. "As such, their appearance did not coincide with any program of study." Peter DiRosa felt the program would have been more beneficial had a background for teachers in the form of a workshop taken place.

Vice-Principal Laurence Leonard, coordinator of the VAP at the school, suggested better publicity to facilitate a wider exposure to the visiting artists. "Although we did announce over the P.A. System the details of the visit each day the group was present," he wrote, "perhaps a series of assembly programs for all at the beginning of the semester would have been desirable." The musicians' presence at the school, in his view, had prompted teachers to request a greater diversity of music, from the folk traditions of minority groups in particular. "Perhaps it would have been a good idea," he continued, "to have arranged for another group of visiting artists to visit on occasion." (letter to Richard Place, July 6, 1972)

The teachers' proposals for scheduling a future VAP suggest that this highly unconventional program had opened up the people involved to a significant number of new, if unclarified, possibilities:

1 *Begin with a big show — total exposure to the school community. This high-key beginning might stimulate teachers and students to thinking of how to make use of the artists.*
2 *Start in jamming and in classes.*
3 *After two or three weeks, have a series of workshops with teachers, administrators and artists.*
4 *Defined program continues, grows. Perhaps there are a few more workshops for teachers alone.*
5 *Have a big party celebration in the spring, and final evaluation.*

R.P./R.S.

New Haven:
Caustic Merriment
Edgewood School

The kid has to do something with a certain kind of majesty. The thing has to be a size as large or a head taller than the kid — especially if it's a group project. I also like to do reflections of self, so the kid taks a look at himself, takes a look around, takes another look at himself; then something happens to him, a magic thing. (Interview with Jeff London, July 19, 1972)

The VAP at Edgewood School illustrated the unique ability of a visual artist to turn the environment of a school upside down without posing a threat to a fairly traditional teaching staff. The artist, sculptor Jeff London of Stony Creek, describes himself as a performer and creator of "caustic merriment." Jeff has had a great deal of experience with programs sponsored by the Connecticut Commission on the Arts. In 1970-71, he was artist-in-residence at North Haven High School and visiting artist at Edgewood. He has worked independently as an artist in other New Haven area schools and will be artist-in-residence at Choate School, Wallingford, under Commission sponsorship, during 1972-73.

In many ways, Jeff is Stony Creek's artist-in-residence also — a strong, prematurely-graying man who cruises the tiny shore community in his jeep, bantering with shopkeepers and children. He lives with his wife, Cathy, and two children in a multi-colored house with facial expressions painted on the exterior. Entrance is by walking up the tongue of a face painted on the front stoop and ringing a fire-house gong.

Visiting Jeff's house is an exciting experience, a fantasy world full of strange and happy things. An example is Jeff's "people furniture," such as a chair with the features of a woman. You have to sit in it to believe it. On a given day Jeff might be full of stories about his latest scheme for a new creative environment for pre-schoolers, featuring lots of things that move and can be rearranged by children. Cathy will have just returned from a hectic day teaching pregnant unwed young women in New Haven. Tina, their eight-year-old daughter, will be dancing while Jeffer, age three, will be running around getting into the most creative of mischief. There are always surprises in Jeff and Cathy's house and this feeling for living Jeff has brought to his work with children at Edgewood.

Edgewood School is in a residential neighborhood a block away from the Yale Bowl. It served 297 children in 1971-72, 14% of whom were black. Most were bused from the inner city. The primary constituency of the school is middle to upper-middle class. Two years ago, the New Haven Board of Education eliminated art teachers from its elementary school budget.

Commission Consultant Stephen Shapiro first met with Principal Dora Levy and Mary Ellen Mininberg, Edgewood School PTA member, in November 1971, to discuss their request for a VAP during the second half of the school year. The PTA and the school had raised money, with no Commission help, for a cultural program involving kindergarten through Grade 3 classes. Ms. Levy and Ms. Mininberg wanted the Commission's support for a program involving Grades 4-6, which they would fund by raising additional money from parents, if necessary. As it turned out, the New Haven Board of Education allocated the money to match Commission funds.

Through the initial meetings, it was decided that the program should be more intensive than before. At first, the teachers wanted two or three artists to work for 15 days, splitting the time. Consultant Shapiro stressed the fact that the development of a relationship between the artist and the children was crucial to the program. This was more likely to happen if there was only one artist, he said.

The school staff accepted the one artist idea, then had trouble deciding on the art form. The teachers had suggested the possibility of a visual artist who could do "a lot of things." The Commission consultant, in criticizing the staff's suggestion that many crafts areas be covered, tried to convince them of the importance of considering an artist's individual style. All parties finally agreed on Jeff London, who was available and had worked at the school before. The discussion indicated,

however, that a meeting between the artist and the school's staff could improve upon the experience of the past year.

We had been struggling for about one and a half hours, with one teacher looking very unhappy, when the subject of Jeff London came up [Consultant Shapiro reported]. They laughed and giggled over episodes from past years. Ms. Levy told the story of plastic burning through the grass on a hot day, and calls from the grounds people over this. The fire marshal stories came fast; also tales of parents lugging old car tires every morning for junk sculpture. From what they said, Jeff is a true hero to the kids, and in a way anybody else this year would be a disappointment. There seems to be almost a mythology about him at Edgewood, with even the teachers participating, although they are afraid of the "problems" that follow Jeff around.

Jeff met with the school staff early in January. The meeting confirmed a schedule of 10 meetings with six classes, and defined a work day as four teaching periods. The five or six periods assigned during the previous year had proven to be too much for him. The schedule of one day a week meant that the artist would go two weeks without seeing some classes. Although Jeff anticipated that some projects would take several class periods to complete, he expected that student interest could be sustained. Generally, the projects called for murals and making masks, using polyurethane for hair and cardboard shapes for bodies. For later in the spring, Jeff suggested going outside to paint the cement playground. Ms. Levy and the staff seemed receptive to this idea, especially after Jeff promised to lay off the grass.

With theories of how to become an artist — some people say you start off and you get an exact likeness, and then you abstract and develop from that. But that's terrible, because that just gives you an up-tight character. You should start far off and then come back to that and build upon it, and notice the things you wouldn't notice ordinarily.
(Interview with Jeff London)

Irene Husak, Grade 6, kept a journal of her 10 sessions with the artist:

1/31:

We made sort of masks of our faces. We used plaster cloth. First the faces were covered with vaseline (ugh!) and then the plaster cloth was dipped in warm water and put on the peoples' faces. It feels like wet paper towels with paint on them. We had to sit with it on for about 15 to 20 minutes. It feels so funny when you're taking the mask off. It feels like your whole face is coming off.

Jeff on making masks: *One kid does it to another. They learn that there is a certain trust to what the other person is doing, and that there is a certain belief that that person has that they have to believe in also. They have to put themselves under the complete control of the other person.*

2/14:

This time I made a mask for someone. Everybody looked so funny and now I know how I looked (like mummies).

2/29:

Today we used polyurethane — it's the stuff that grows many times its size. We put it on the masks for hair. Some of the hair looked a little like brown styrofoam.

Jeff on polyurethane: *It expands thirty times its size. They put one component in, then another. Then they have to wait about fifteen seconds. Then they stir it for 23-27 seconds. Then all of a sudden it starts to get warm, and they feel the heat, and it would start to come up and over the cup if they left it in the cup. So they have to pour it out and let it expand on an object to create hair. They could make a facsimile of some kind of hair — maybe their dream-fixation hair, or hair they would like to have, or hair that they don't have, or hair that they do have.*

3/20:

Today we made bodies. We lay down on a piece of cardboard in a funny position and someone traced us. Then Jeff cut it out. First I did Carol's mask, because she was absent when we did them. I traced Jessica and Ellen traced me. Then I nailed my

mask onto my body. Mr. Shapiro played the piano and there was a photographer who took pictures.
4/3:

Today we painted our bodies and our faces. We didn't paint the hair because it would come right off. The bodies really looked nice when they were painted.
4/10:

Today we drew pictures of ourselves. We looked in the mirror. My picture doesn't really look like me that much, but I guess it looks like me more than anybody else.
5/1:

We made pictures out of letters today. We took a letter and drew a man or something out of it.
5/15:

Today we wrote letters to Mr. Barbaresi [superintendent of schools] to let us paint the playground.
5/22:

Today we drew with chalk what we were going to paint. We put white paint on some of the things so they wouldn't wash away. Lynn and I made flowers and lines between the bases. Some people traced people, some people made basketballs, and some people made footballs.
6/5:

Today we painted some of the things we drew in chalk. The paint dried very quickly. Lynn, Carol and I painted together. The whole schoolyard looked happy and alive when we finished.

Miscellaneous quotes from parking lot interviews conducted by Consultant Shapiro: *Kids painting the playground — designs fitting in with play areas; basketball courts, baseball diamond — all asphalt — with crazy figures, colors.*

Shapiro: *Jeff, what's the point of all this?*

Jeff: *I don't know; what is the point of all this?*

Teacher, looking at kids painting the playground: *I was born fifty years too soon. Who would ever believe that you could have this in a school yard. It's great.*

Kids, explaining a man they're painting: *We're making a man, making him crazy. I think he's reaching for a flower. The playground isn't as dull as it used to be. You can't be dull all the time.*

Shapiro: *What are you painting?*

Kids: *Some funny Martian man; it makes the playground happier-looking — it was all black. The only thing I don't like is that I'm moving and I won't be here next year to enjoy it.*

The artist's success may be described by the feelings he projected. Jeff's appearance was informal — dungaree bells, paint-splattered shoes, a blue polka-dot kerchief tied around his neck, long hair tied in back. The artist's constant chatter created a looseness and spontaneity that could be shared by students and teachers. The simplicity of the materials and artist's techniques allowed everyone to be infected.

From Consultant Shapiro's journal: *The classroom. Jeff is working with plastic splint cloth today. He explains to the kids what it is, as he begins work on 6th Grade teacher Dorothy Martino, smearing vaseline on her face to keep the plaster from sticking.*

Jeff: *"Come on — gimme my hot water. I'm in a hurry." Kids scurry. Ms. Martino: "Better not be too hot." Jeff warns about leaving the nose open for breathing. One boy, as Jeff starts laying cloth on the teacher's face: "Better take our her dentures first." Another: "Miss Martino, you look like you have a toothache."*

With the light, unproblematic atmosphere, the classrooms temporarily became experimental environments where students could attempt a different decor. The kids seemed to be most interested in the out-of-the-ordinary projects Jeff initiated, creating from materials and textures they never used before. The artist discussed the strategy of replacing the routine of a school in an interview with the Commission Consultant:

Why do you want to work in schools?"

Jeff: *Because it's fun. You come into schools and do something completely contrary and different than they've ever had before. If you came in and did plaster ashtrays, it would be an exercise in boredom*

and not beneficial. But if you go in and do an environmental thing, big huge environments, where you just completely change the whole place, fast, that's fun.

It has all kinds of benefits — just the idea of displacing something, of putting something else in, which I kind of fashion. The kids fashion it. Then you put a new order into things. You work hard on something you really believe in — a changeover.

"Were there any teachers who changed, or were affected, just from having some craziness around them?"

Jeff: *Sure, and sometimes it would make it a lot easier for them to do some of their straight stuff too. It helps a lot like that. It's like an exchange of time. That's not to say that they would change their ways of doing things, but some things that they would be doing would be more palatable to the kids.*

It made the kids feel, especially when we painted the playground, like the school belonged to them that much more. Of course we should have painted the hallways and everything else, but that's beside the point. In a school, if the kids can make it appear to be a part of themselves, then there's a thing of ownership. Everybody should own a piece of the earth, and leave their marks.

The main thing is to show the kid that he has some value in what he's doing. They class these kids by group "A, B, C, D" — by intelligence factors and all this other crap — dreadfully wrong. They don't give the kids something to bite into, to get into. It's all an identity thing. The kid has to have an identity for himself, a recognition of that."

In evaluating the experience, teachers settled for a perspective of their VAP, as one put it: "A good change, a wonderful experience for the children to look forward to." The excitement Jeff liked to motivate, the use of one's hands, the freedom to put aside the evaluation of a product, all were part of an experimental educational attitude. Some teachers found it difficult, however, to apply the artist's methods to the learning that took place at a desk or in the mind.

Teachers attributed Jeff's success to his personality. His energy and tongue-in-cheek wit were seen as both unique and non-transferable. "Jeff can come in here and have a ball with the kids for a matter of an hour, and then say so long kids, I'll see you next week," said one teacher. "Myself, I'm dealing with these children five hours a day. My approach has to be entirely different from what Jeff's approach is."

One teacher was tempted to contrast the difficulties of teaching routine "academic" subjects with the "show" put on by the artist. "You can't approach every subject from this kind of activity," she commented. If Jeff had been teaching language arts or math, he would have had to use a "different" method. "He is in one of the areas where it's not a structured program at all," the teacher concluded.

Jeff is certainly a very unusual person, with a unique style of relating to children. Still, there might not have to be such a division between Jeff's and the teachers' methods. Experiencing art is not necessarily different from experiencing mathematics, reading or social studies. The questions "of how to approach structure, how "experiencing" is related to "learning," or how to see something grow apply to every discipline. For Edgewood School, what seems to have been introduced was an attitude, a good feeling associated with Jeff's "caustic merriment". What gave structure to the artist's commitment to spontaneity was a respect for materials and a knowledge of the ways a creative project could develop over time. And, as Jeff put it: "Out of the kids own excitement, they made their own kind of chaotic order."

R.S.

Hartford:
Creating an Alternate School
Shanti School

I used to think nothing at all, but now I think all the time. And sometimes I wish I didn't think the things I thought cause now I can see where things are at. All because I stopped and thought.
(Deedee Smith, Student)

I can not tell you what to make, I am not even sure I can tell you how to make things. Perhaps all I really can do is aid you in making the connection between the world outside of you and within you — the world you know in yourself. We can discover together the use of tools, examine the forms in these worlds and strive to learn the meaning of these forms which you create.
(A. Jonna Kay, Artist)

We go out to dinner with our teachers at the school, go camping with them, go tell other people about our school with them, then sit around and laugh about it later. Last year [when she attended a conventional high school] I never saw any of my teachers outside the classroom. They were always in front of a desk, like in a tie and suit. Now you can talk to them as people. I feel more relaxed and more comfortable, and so I can do more work. I can tell a teacher to shut-up if I don't want to listen to what they are saying; I can criticize them if I want, sometimes that helps, or I can just say that was nice. You know, before I couldn't say that. I can suggest what I want to learn, instead of just sitting back and taking it all in and spitting it all back.
(Migdalia Rodriguez, Student, from Student Evaluation of VAP, July, 1972)

An experiment had begun. One that represented, for the first time in the Hartford area, an adventure into the murky, unknown waters of alternative education. As of September, 1971, when participants met to plan activities, the school did not yet have a home. By the end of the month, the community of fifty students, principal, three core teachers, two student teachers, one secretary, and one visiting artist, moved into a section of the Hartford railroad station that had not been used in years. This was to be our home.

Everyone was excited and happy to be located, and we set to work fixing, building, painting, and cleaning the facility. The students came from wealthy and working-class families, representing both black and white ethnic minorities in the greater Hartford region. They energetically began to create their school. This stage in the school's history was exciting, open, almost dreamlike. Soon were to come the harsh realities of peoples' differences in turmoil: suburban whites discovering the depth of inner-city black anger; working class students finding it hard to communicate with, or have the confidence of upper-middle class kids; the sexes discovering each other as friend and enemy.

The principal of Shanti, Hindi for "the peace that passes all understanding", Gene Mulcahy, became interested in having a VAP at his school in the spring of 1971 through conversations with Commission Consultant Martin Kushner. In the fall of 1971, I, Richard Place, became the first visiting artist at the school, working primarily with video-tape. I had done the same thing at North Haven High School the previous year, while working professionally as a film-maker in New York, New Haven, and Boston. In the late fall A. Jonna Kay, a painter from Hartford, became a visiting artist and coordinator of the art program for the rest of the year. At Shanti some eight artists worked in the areas of dramatics, painting, drawing, ceramics, music, candle making, leather craft, fashion design and photography. The photography course was taught by a teacher, Nick Duke, who is an experienced photographer. He and the students built a dark room together, and Nick taught both dark room and camera techniques.

Later on,

Shanti—

I care for this alone—people I love struggling with important questions, with tangled confusion. However feeble, I wish you luck.

No, on second thought, that's not what kids us. It's active critical seeing and hearing and knowing, thinking-feeling things through which is very powerful. For that is what enables us put things together, ask questions, make decisions, say yes or no ⇒ get in control of the forces within us and around us, most immediately school and family.

Please understand that this isn't no abstract bullshit. It's everywhere in my experience. It's the truth about the three months here. It's how I act and how I love....

so much love to you
to power
to truth
to sisterhood
to vision
to believing in yourself
personhood
to parties
to our liberation
to our revolution

Linda Tubach

Thus the VAP at Shanti was uniquely different from most and unusually dynamic in its impact on the school. This impact was reflected in the fact that many artists were attracted to work at Shanti without pay and everyone who was a part of the school had an opportunity to take part in defining its educational policies. The struggle in decision making was highly creative. At times it was painful, at others joyful. But at all times, people had the freedom to express themselves, as well as the responsibility of following through on their actions. By late winter the VAP was being administered by a committee made up of the principal, the art coordinator, the Commission consultant and students. The committee directed the program for the remainder of the year, recruiting artists and administering the supply budget. The spirit of the Shanti experiment would be difficult to capture in a narrative report, if it could be "captured" at all. Hopefully, the following montage of documents from various members of the school community will serve to indicate some of that spirit.

The Art Curriculum in Process

Alternative schools offer an unusual opportunity for the arts. The creative urge or whatever it be, does not, it seems to me, bind itself to schedules and bells, to categories and pigeon holes. With open scheduling, students can organize themselves, their work, and their art in the most reasonable of ways.
(Gene Mulcahy, Principal
from Principal's Evaluation Report,
July, 1972)

A. Jonna Kay:
What would Shanti be like without an arts program?
Max DiCorcia:
Nothing . . . (laughter) . . . The arts program is the only thing at Shanti that has allowed people to work in a direction, self-direction, towards anything, even like a self-indulgent act of throwing paint on a wall. Without it, Shanti would be a very conventional school. Because they teach math in the same way, the same rote learning. They read the same books. Even the revolutionary courses like Labor History, Women's Liberation, and Revolutionary Thought and Process were taught in the same conventional manner, and were not very successful. The only thing the school has going for it is some devoted people who like the arts, like working themselves in art, and who like seeing kids f - - - around with paint and other things. That's a good thing.
(A. Jonna Kay, artist
Max DiCorcia, student
from Student Evaluation of VAP
July, 1972)

Look at yourself . . . Look at your world . . . What things are important to you? . . . You say you don't know? Then we will look for them. Examine the forces that shape you, from the outside and from within. Observe and be honest about your perceptions, feelings and thoughts. Take this pencil, this pen, a paintbrush, clay or a camera — any tool that makes a mark or leaves an impression. Take your time —

The connection between your mind, your eyes, and your body needs time to develop — We have the time. Be patient!!! Make your art objects meaningful to you. They are your creations.
You are the **only you.**
(A. Jonna Kay, Artist)

One of the key elements of this school is choice. *Students choose to become members of the school. In cooperation with the staff, they choose the courses and other activities to be offered. The individual student chooses the courses he will take.*
(Information Brochure, Greater Hartford Alternate High School, Spring, 1971)

A. Jonna Kay:
What is art to you? Has your involvement with the artists who have been at the school this year made you think or feel differently?
Migdalia Rodriguez:
I look at things more carefully. I study things, I go up to things and touch them more often. I dropped all my academic courses, I had no use for them.
Bethsaida Rodriguez:
For me, if the subject was something I wasn't interested in, I just took a walk.
A. Jonna Kay:
When you took a walk, what happened?
Bethsaida Rodriguez:
I saw more, I experienced everything going on in the street and it made me feel better.
Migdalia Rodriguez:
When I felt like I wasn't involved in the class I would leave and do something worthwhile. I stayed away from school once for three weeks when I was fed up with what was going on and I did a hell of a lot of work at home. The things I did were some of the best things I have ever done, and when I came back to school, it wasn't so bad anymore. I took on more classes and stuck around more often.
(A. Jonna Kay, artist
Migdalia Rodriguez, student
Bethsaida Rodriguez, student
from Student Evaluation of VAP
July, 1972)

Even those of us who are not directly teaching the arts are in accord with whatever it is that makes up the artistic viewpoint on life and the world. The artists have reinforced that in their work, their commitment and their articulate views.
(Gene Mulcahy, Principal
from taped interview, August, 1972)

The more I get into the kids in the school, the more it becomes clear that very few of them have anyone to rap to who is older (near their parents' ages) and holds their respect. This is becoming a constant "theme" in the school. Many of the kids have expressed this feeling, and the staff has very different ideas and mixed feelings about how to handle the problem. I decided to see if the kids would like to put some of these feelings into their videotape work. With one group, we filmed a person walking alone and one eating alone. Then we looked at the footage and I asked what each was thinking while being filmed and we decided to record their inner thoughts on the sound track as we replayed the pictures of the activities. Marilyn, who was filmed walking, said she was thinking about the Puerto Rican Festival held the other day, about girls and guys putting the make on each other, about white politicians speaking English to Spanish-speaking people, about confusions over her anger while she wanted just to have a good time. Beth, who was eating a sandwich, talked about how lousy it tasted, about all the polluting cars going by, and about wanting to see a special friend. We all made an important discovery. Visual material which draws us into a person can create an atmosphere whereby we can open up and express thoughts that are very personal, ones that have meaning and power and say who we are.
(Richard Place, artist
from diary, Fall, 1971)

February 9, 1972

Richard,

I won't be in your poetry class tomorrow. I shall not be doing any thing with, for or at Shanti for awhile. Don't tell me I'm copping out. If I am, I know it and don't want to here it, and if I im not, I, well just want to cope with my self- no one else, just me. I don't want to talk to nobody about nothing. That just won't help.

Maybe ~~I~~ I am just that silly romantic senstive silly bitch that everyone knows me as. It seems that the pictures I paint of the world aren't real. It's diffrent on the outside - beyond my mind. Perhaps I'll find the answers ONE DAY

Patti

Wishes and Dreams

My wish last week was that people wouldn't bull---- with one another constantly. People are so afraid to drop their masks and show their true self. Those damn people at the conference (Free School Conference on Decision Making in Alternate High Schools held in Chicago, spring 1972) were real bull---- artists. They talked in such abstract terms that I'm sure they weren't even sure what they were saying. The students were the ones who spoke freely, or at least more freely than others, and they were ignored, possibly because the thick-headed adults were afraid to hear what we were saying about them and their system, their schools, their morals and values.
(Deborah Ennis
Shanti student representative to conference
Spring, 1972)

I used to think that heterosexuality was normal, bisexuality was — well it was cool, and homosexuality was all right, but watch it around me, baby. Now I know that they are all fine. None is healthier than the other. Heterosexuality does seem a little stranger now though. It doesn't seem "normal" to have to depend on another person for everything. Your own sanity shouldn't hang on a sexual dependency, but it often seems to be that way.
(Patti Ford, student)

Red is the sign of danger, anger fear, warning.
Red is also full of brightness.
Black is so very simple, Black is beautiful.
The marriage between the two is a hot summer night,
which erupts with flickering red fires, and angry Black faces, screaming and fighting for what's right.
(Harry Smith, student)

Decision Making in Process

The artists, teachers, administrators and students were all involved in a community meeting process of decision making. Points of view differed radically on how this process should proceed. At times during the year, the school nearly stopped because of frustrations which came about as a result of this struggle. We were a community of some fifty people of different ages and backgrounds trying democratically to define and direct our experimental school. We discovered that effective forms for decision making that would include the perspective of everyone had not yet evolved, but a commitment to that discovery had been made. A new kind of student government had been attempted. It failed in itself for the most part, but the events of the 1971-72 school year now live within the students and staff. This living experience will provide more than an intellectual basis for change and will hopefully mature the actions of peopie. If so, the Shanti experiment will prove that effective learning takes place in an environment where everyone takes responsibility for the collective growth of the school community.

The community is the day-to-day decision making body. The community is designed to make policy decisions by consensus in terms of the school's operation and direction. Every student and staff member is a member of the community. The meetings were characterized by some diffusiveness, and a great deal of anxiety and frustration. They were dominated by verbal people and non-verbal people and their feelings were lost in battles, intimidations and so on. Even though this taught some people that they had to forge a more aggressive path if they wanted to be heard, in the long run it created a great deal of alienation to the point where many kids did not attend the meetings, even though they were around. It's a problem of democracy, perhaps a problem of our public education system's historical bias, that people have a place and should stay in it. These kids have learned all too well in the past

that they should not express their thoughts and feelings, and they should follow leadership. When you create a leadership void, which we did, by giving the decision making power to a communal group, people were not prepared to deal with what happened. Even though it was educational for all of us, what about the kids who never took part, and what about the cleft between those that did and those that didn't?
(Gene Mulcahy, Principal
from taped interview, August, 1972)

A community meeting the next day was a bust, and in many ways it bordered on the dangerous. There was tension all the way through which hurt a lot of people. We were yelling at each other about the dope question, not sticking to the point and not listening to each other. People were crying and we could not resolve any issue at all. We ended up defining "community" as students, staff, parents, politicians, money and business. We found also that we had to know the development of the school from the beginning to know all the strings attached to it and to understand the real power of various members of the "community".
(Richard Place, artist
from diary, Fall, 1971)

The artists have brought a perspective to our community meetings and to our staff meetings which wouldn't have been available to us otherwise. They brought a kind of mellowness, a kind of circumspection and a kind of spontaneity, that they bring to their own work, that they have been able to translate in a more sociological context, in terms of our kids and our school and its growth.
(Gene Mulcahy, Principal
from a taped interview, August, 1972)

Art is really observation. You can't be a blind artist. Part of the reason the artists at the school this year were important to our struggles is that they were able to be involved with intense personal things and at the same time see things from an objective point of view and come up with alternatives. It takes creativity to take an accurate stand, see what is happening, and say, "let's do something about it."
(Max DiCorcia, student
from Student Evaluation of VAP
July, 1972)

We need a context in order to learn which protects our bodies and minds from the shock of what we will experience and this must be positive in its attitude toward that adventure, moving from not knowing to knowing. What is it? It seems to me that it must be a two-fold proposition. One, total acceptance of every person in the school, and two, a growing, changing definition of the school. What is, and what is becoming, means process. That process is made concrete by everyone's changing reality, fully acknowledged, engaged and developed. The assumption is that everyone in the school is different and that our differences are exciting and we can learn from them.
(Richard Place, artist
from diary, Fall, 1971)

You have the freedom to tell your teachers to f--- off and vent your aggressions, with the intention of solving a certain issue. Only once you have said your piece, nothing is done, but you should be thankful that you can even be in a school like this where you can do a thing like that, tell your teacher to f--- off. Then you are kind of easily put away, you have said your bit, now we can go on to the next person.
(Max DiCorcia, student
from student evaluation of VAP
July, 1972)

Postscript

Two major changes will be made in the Shanti school during the 1972-73 academic year. They are in answer to many of the criticisms the students, artists, and staff members have articulated in the documented material. First, there will no longer be community meetings of the type which attempt to reach policy decisions through rambling meetings. Instead, task forces will study in depth various areas involved in decision-making and present positions to the community for discussion and final policy formulation. This is only one idea thus far proposed, but it would enable all the students to understand the complex factors in the decision-making process without painful frustration. They then could make their feelings known in discussion based on the facts presented. The home groups at Shanti, which function much as a family and are similar to the homeroom in a regular school, will become more stable. They act as planning groups, sometimes confrontation groups, guidance groups, ventilation groups, social groups and evaluation groups. Next year they will have consistent leadership from a staff member (which last year was haphazard in practice) and often left students with no staff leader or with inexperienced leadership. These groups, meeting weekly for two hours with consistent leadership and membership, will hopefully reduce the anxiety which characterized much of last year's learning situation.

Shanti School has begun to help direct students to "look at their world" and "examine the forces that shape them, their feelings and thoughts." They are growing, changing, and most importantly, they are "taking their time." We all need the time to develop our own very special selves. "You are the only you".

When a school's linear structure is such that it can encourage and support a man's best and most fluid talents, the artist can find greater breadth for his talent and enthusiasm. He can do much individual coaching, share experiences, and energize love and skill.
(Gene Mulcahy, Principal from Principal's Evaluation Report, July, 1972)

The Window and the Fire Hydrant
The fire hydrant in today's life is a thing
that soothes and cools many a flickering
chaos.
And the window is a thing of joy where one
can look into the world without leaving
the pleasures of home.
And a child of these two would be a window
sprayed with the freshness of a sparkling
river
up against a clear clean window
to let every bit of gleam
shine in.
(Harry Smith, student)

R.P.

Washington:
An Interdisciplinary Improvisation
Washington Middle School

I spent the first week checking out, dealing with the senses as much as possible. The second week I tried to deal with emotions, and some kind of true life acting technique, a slowing down and making things as real as possible.
(Michael Posnick)

The Visiting Artists Program at Washington Middle School centered around an attempt by the school to suspend regular curriculum for two weeks in order to place students and teachers in an intensive, experimental situation. Beginning May 1 and ending May 12, 1972, four classes from Grades 7-8, approximately half the students in the school, followed a schedule specifically designed for this interdisciplinary period. Each of the cooperating teachers conducted special units to parallel the visiting artist's activities. With the artist as a catalyst, the work of everyone involved was expected to converge into an innovative and mutually supporting atmosphere.

At the time of the project, Michael Posnick was 29 years old, a director with the Yale Repertory Theater, and visiting lecturer in drama at Yale University. During the past year, he had directed two Brecht-Weill plays, *Happy End* and *Little Mahagonny*, with great critical success at the Yale Rep, and a new production of *Tosca* at Hofstra University. In 1971, he worked with the New Haven Police Department in a drama therapy program for drug addicts. His experiences with children's theatre included a production of *Alice in Wonderland* by the Long Wharf Touring Company. He is also a musician and songwriter.

Washington Middle is a consolidated school in Washington Depot, Litchfield County, in western Connecticut. Families served by the school are generally rural. The economic background of students is predominantly middle class, as upper-income people living in the area often send their children to private schools. Of the 210 students in Grades 5-8, 46 7th Graders and 58 8th Graders were served by the VAP. Matching funds for the program came from the school.

Principal Glen Anderson, who had participated in VAPs before, was anticipating the school's move to new consolidated facilities in the fall. He believed the two-week project provided an opportunity to test interdisciplinary work that could be incorporated into the curriculum of the new school. Anderson was also concerned with the isolation of the students and the town. He pointed out that there was only one Jew in the school (not a student) and one black family in the town, Jamaican. He hoped the project would help confront this narrowness.

In the first meeting between the artist, school staff and Commission Consultant Steve Shapiro, Michael suggested the idea of using the time to create a society, or societies, from the bottom up. This plan might mean starting with theater games involving non-verbal communication, building time relations, followed by group and family structures and moving toward political relationships on a more complicated level (including economics, division of labor, the arts, international relations, etc.).

During the several planning sessions, the theme of the interdisciplinary period began to focus on various levels of communication, with each teacher developing an appropriate unit. The first meeting had been in early February. By April, Michael could anticipate a schedule of three one hour and a half sessions a day, starting with "basic techniques of body movement and relaxation, theater games, individual and group improvisation as a means to explore and objectify the participant's understanding of his/her relationship with self, environment and others."

The cooperating teachers included: An English teacher, Tracy Tracey, full of enthusiasm and energy and the only woman involved; two science and math teachers, Ralph Lawson and Bob Hopkins, concerned with form and responsibility and, in Hopkins' words, opposed to "change for change's sake"; and Phil Zering, a quiet social studies teacher. Mort Brenner, a guidance counsellor, and Dorothy Luke, a special education teacher, observed project activities and took part in planning and evaluation.

With one exception, teachers involved in the planning agreed to the open-ended nature of program objectives. Bob Hopkins spent much of the planning period asking for measurable proof of the project's goals and worth. Openly worried that his advanced algebra class would miss two weeks of math and unable to anticipate the precise outcome of the experiment, he chose not to participate.

The units devised by the staff, while accepting the boundaries of the teaching disciplines, used techniques generally not attempted in their classrooms. Ralph Lawson organized seven topics in the science of communications from which his students could make a choice. Students electing to study Communication by Light, Sound, or Telecommunications were to spend three hours in laboratory experiments and start notebooks of their work. Those choosing to concentrate on Satellite Communications, Special Applications of Communications, the History and Future of Communications could work on a flexible, individualized basis with the consent of the instructor.

The techniques employed by the English and social science teachers were similar to the methods proposed by the artist. Ms. Tracey planned to use role-playing situations in her "Learning to Communicate through Poetry" unit to develop the students' ability to observe themselves and their relationships with others. The simulation game attempted by Phil Zering, with Principal Anderson's help, asked students to assume adult roles in dealing with community problems.

The procedures offered by Ms. Tracey hinted at the interdisciplinary atmosphere sought by project participants. An "emotional response is valid, even necessary," she wrote. "Each person has a spark of creativity that can emerge if we all try to bring it out in ourselves and in each other." As for herself, she would attempt to suspend the students' fear of criticism by giving no grades during the experiment.

The principal's role in reinforcing the teachers' openness with students and with each other was of great importance to the achievement of project objectives. Frequent meetings were scheduled to facilitate staff communication. When a 7th Grade boy asked during the opening assembly what the two weeks was going to "prove", Anderson admitted that he did not know. He pointed to the deficiencies in the regular curriculum, and suggested the experiment might test possible alternatives.

Smaller Realities

What happened was that after the third day a certain schedule for the hour-and-a-half slot was set up, physical activities, warm-up, a game called imitation which is based on body movement, gesture, and sound, and then some other physical activities. The second half of the period would be devoted to sedentary stuff, audience stuff, improvisations, role plays, squirms, and some kind of acting technique demonstration.

(From the artist's journal)

The most enduring problem encountered by the artist was the self-consciousness of the students and the related problem of sustaining group interest and control. Michael kept a journal, on cassette tape, of his impressions:

[*May 3 — morning*]: *Many of the physical exercises I brought in they do not accept, because of a certain embarrassment about the use of their bodies, an uncomfortableness specifically using certain parts of their bodies. . . . I've been working non-verbally with them, and it's very difficult. They're just not used to it. . . . So, I think I'll go back and temper that with a number of verbal improvisatory exercises. . . . There's a part of me that feels I should find some other exercises which won't make them feel so self-conscious, but I have seen a certain growth, a certain progression of their ability to do them. They are extremely aware of where they'll stop now. Maybe by the end of two weeks they'll be just a little bit freer with each other. I expect that's what this is about.*

Michael was able to stick to his project syllabus in beginning his classes with physical warming up and self-awareness exercises. Running in place, the "group bounce", stretching, making sounds, working in pairs, tangling, floating, simple trust exercises — these became part of the established routine. Group games were used extensively, such as going outside to form machines and statues; quick verbal sequence exercises in which participants say a common phrase with the greatest possible variation; passing imaginary ob-

jects with observers guessing what was being passed.

In doing pantomimes, students often demonstrated their own party games. One class attempted a levitation ritual. Seven or eight people knelt next to a body and recited, "I think he's sick, I think he's sick, I think he's dead, I think he's dead. Shall we bury him or let him rise. Shall we put him in the casket." After five or six minutes of this they tried (unsuccessfully) to levitate the body.

Students were able to reach decisions on the subjects and characters of more complex improvisations, which demanded interdependent functioning. The artist's journal described an improvisation on VD, created by a group of 8th Grade girls:

None of the boys would take part, but it didn't seem important. They really hit on very important aspects of VD: A girlfriend telling a girlfriend, then going to the doctor, the doctor giving the girl a choice of whether she wants to tell her parents or not. Then they talked about what they should do with the boy, should they report him, talk with him. Some of the work was thorough.

The artist was confronted with the problem of involving large groups of 22 to 28 students without outside help for extended periods of time. Not having an assisting regular teacher in the classroom was a serious oversight in the planning of the program and resulted in a rough week of students testing "the new teacher". The absence of another teacher meant that Michael could not divide the students into autonomous smaller groups. To involve the entire group, the artist had groups present improvisations to each other. Tasks were assigned, usually with some mystery attached, for the purpose of getting the other groups to guess what was going on.

The artist was simply not prepared, nor could he have been expected to deal with disciplinary problems. "I try not to be a disciplinarian, except through the work," he said, "but once these exercises are seen in the light of being forced to do them, they really cease to be exercise. They're like anything else that a person is forced to do — they have to come from a certain amount of interest in the doing."

Michael's journal continues: The most amazing thing is that they're constantly hitting each other — the boys mainly and the girls also — very strong physical contact. I would like to be clever enough and wise enough to find a way to use that. One of the groups today actually did a mock rumble, a-la West Side Story, and they were in a way able to use that kind of aggressive energy for their own entertainment. That's really what they like to do, even when they get hurt. In almost all the improvisations that they do — father and daughter, father and son, smacked up the car, bad report card — they're concerned with punishing, and it's mainly corporal punishment. It's mainly a father punching out a son.

Students, Principal Anderson, teachers and consultant Shapiro suggested to the artist ways of relating to this age group. Shapiro and Mark Van Allen, a student tutor from the Gunnery, spent a good deal of time with Michael in the classroom. Their presence enabled the artist to divide classes into independent groups, and allowed students to pick up improvisational techniques at their own speed. Principal Anderson's concern, plus the support of teachers, helped the artist see what boundaries were desirable. In the end, how-

ever, Michael took the responsibility of establishing the necessary rapport. He recounted in his journal:

Yesterday, in the middle of one of the periods, I screamed at the top of my lungs, "shut up", and there was silence for a minute or two. I said, "Is that the only thing that is going to have you be quiet," and they said "Yes".

Through the experiences of the first week, the artist was able to see that the students "were very well aware of noticing how people were behaving, what was underneath their behavior and if it was different from how they were acting." He found he could involve even the most difficult students in mirror exercises where the movements of other people were imitated. While students were good at observing, however, the artist found they did not necessarily like to be watched.

"Some kids won't perform in front of the group," he said, "but I think there's something underneath that which is even more important, and that is just being watched, noticed, by another human being. Though it's difficult, I would like to try as much as possible to break down the performance and to break down the role play situation into its component parts — such as weather awareness, time awareness, and get into not situational things but into fragmented parts of a situation."

For example, two girls today did a skit in a haunted house. Some of it was very clever, and very good. They were scaring each other, and finally won the ten dollars they said they would get if they stayed in the house. I took some time with only the two of them . . . just to deal with the reality of holding an object in their hand [they were holding imaginary candles], and concentrating on that object.

I did an exercise in the B Group today — just observation — people facing each other in pairs, studying each other for a moment or so, then turning their backs and rearranging or changing something about them, in their person, or their clothes — possibly in the way they stand. [Students then guess each others' changes.] The kids responded extremely well to that. That's sort of what I meant by performance and just being there, being seen by another person.

"The goal of the game is to look at objects," the journal continued, "look at people as objects of study — which erases, takes away that self-conscious thing. If you're holding a candle and looking at the flame, you're not worrying about how you look, what you look like, who is looking at you, whether you have pimples, and the rest of that. You're involved in an action, in doing something."

The students' evaluation of the improvisational drama unit reflected the degree of their individual participation. They were asked: "What did you notice about yourself and others during the two week drama workshop?"

I thought I was going to be embarrassed doing those things, but after a while you weren't.

That we all could act like idiots.

We looked silly but I liked it.

I didn't notice anything about myself and actually I didn't pay any attention to the others.

After a while you realized that the warming up exercises were just loosening you up, to relax you before you started.

That some of them [the students] were really nice. For the first time.

Roles, Simulations, and Poetry

[*Principal Anderson, during teachers' evaluation meeting*]: *I think it's an unrealistic expectation to expect kids of this particular age, 7th and 8th Grade, to shed all of a sudden inhibitions which are almost physiologically characteristic of their being. I think to make them more aware of their bodies, less inhibited, is realistic. But to think that you're going to actually change kids, isn't — because they've got too many things going on in their minds. They're too self-conscious, and that's a cultural-physiological thing. You have to find different ways to make it come out more to your advantage — you have to live with it and work with it.*

Having survived the initial testing, the artist could see a few students going through some real changes. "At the end of the session," Michael noted, "many of the kids who were strongest in their aggressive behavior toward other kids managed to get that violence into the improvisations, into the fantasies that they set up to be acted out by their fellow students — and would sit quietly and watch it. I don't know exactly what that means. I don't know how different that is from sitting and watching it on TV and in movies, and whether that has any kind of cathartic and educational value for kids — to see all that violence. It certainly makes an impression."

Michael's evaluation of the project, which had been constant and self-critical, reflected upon his success in becoming more open to the students and their rhythms.

It's not a new thought, and it's comforting, that maturation is caring about what you're doing and what other people are doing. You grow to other people and in the moment when you are doing something which connects to another person, neither has to be concerned with who they are, where they are, or where they need to be — and can be involved in the action, the doing, and the giving. That thought came to me today [the second Thursday] during the imitation exercise, when it

became so clear that the kid who shows the strongest action and could get into the action, was the least self-conscious and felt the least judged. The ones who could take whatever they were feeling and give it out to the group even made a stronger bridge from themselves to somebody else.

The drama program affected, in various degrees, the experimental units prepared by the other teachers. Ms. Tracey, the English teacher, noted that once the initial tension of the drama workshop dissipated, students in the poetry class seemed more relaxed and open. The poetry written by the students described their feelings about school:

The desks all lined up in a semi-circle,
The carpeting dirty but decent,
Papers hanging on the wall,
The chalk board with a little squirmish on it,
A clock on the wall probably wrong!
Is this all a classroom?

Alison Price

Boys
rough, dirty
playing, fighting, kicking
never clean
Boys

The piping on the
ceiling reminds
Me of New Highways
going nowhere.

I wish
I wish I was a flag
of the United States
So everyone could pledge
to me.

Dawn Eastman

"I used to — but now" poems brought out some surprising perceptions of identity:

I used to want to
conquer the world
but now I just
want to conquer
myself.

I used to think that life was fun
But now I don't think like that.
I used to say, "I can't wait to grow up."
But now I wish I hadn't,
Because life isn't as fun and easy,
As I thought.

Vicki Ernhout

I used to be myself
But now I'm trying to be
someone else.
I try to imitate,
I try to communicate,
But no one listens.

I used to be a carrot
sitting alone in the refrigerator
But now I'm a tossed salad
all mixed up with different
feelings and different people.

Students wrote variously structured poetry — haiku, tanka, picture poems — about people, objects, places. A poem of opposites:

Country
life, bright
living, loving, growing
wildlife, open, garbage, paved
dying, shoving, crowding
dull, dead
City

Beth Collum

A play on slogans:

Is today the first day
of the rest of your life?
Or is your last day
the rest of your life.

Poems often contained blunt statements about inventing "a way . . . you could find out who you are." Or stopping "the world . . . right where they are" to "see why everybody is different," and wondering if a "murder" would "jump out of the dark alley and kill me." This last fantasy was also tried in the drama class as an improvisation.

The success of the poetry unit was illustrated by the ability of Ms. Tracey to write along with the students:

Bees and rose embrace
Pollen drifts silently down
Quivering green stems.

Ms. Tracey

The contrast between the artist's improvisational "reality" and the artificial "reality" of the simulation game attempted in the social science unit was striking. Principal Anderson credited Michael with having achieved something "rather important, and that is to have a sense as to where kids are and start there." For the principal, the pre-packaged materials that mimicked the workings of an adult community contained "preconceived expectations" that presumed where students should be at a particular point.

"What we did was, in a sense, school as usual," he concluded at the teachers' evaluation meeting. "It was very difficult for the kids to step into the role of an adult member of the community. So we started out with the concept that they would play a role. We finally decided that that was unrealistic, that they have to play their own role and come up with their own point of view. That's not in keeping with the simulation, but it makes sense in terms of themselves."

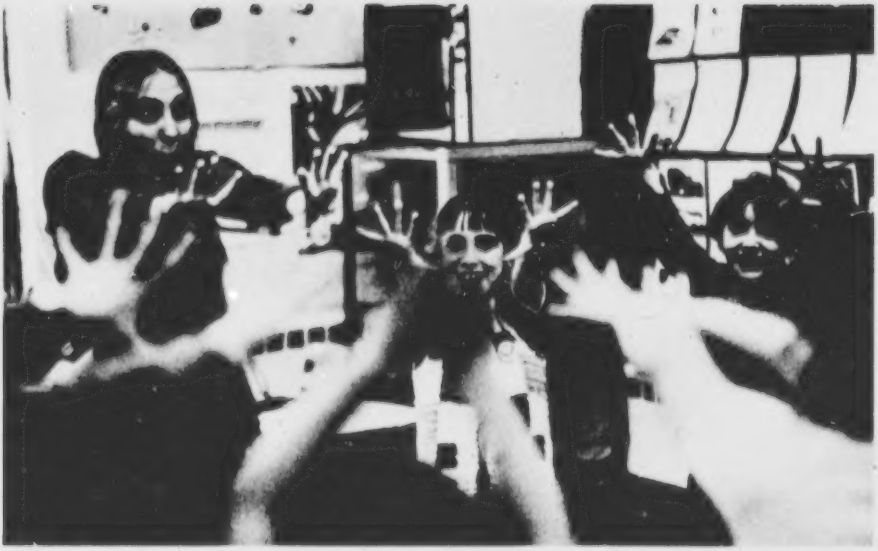
Students were very critical of the simulation game. One of them said, "You don't learn anything, plus it's a lot of money. Boy, if that's what it's like when you grow up." Another: "We could save a lot of money and even solve some of our problems." Perhaps a future social science unit at Washington Middle will involve students and teachers working directly on real situations in the community.

It seems important to recognize that the success of the two-week experimental period to achieve an interdisciplinary atmosphere was of a tentative and exploratory nature. For example, the essays written on telecommunication in Ralph Lawson's science unit, although impressive in themselves, were only ambiguously related to the subject matter of the other special units. On the other hand, the element of student choice, structured into the unit, was relevant to the process of the total program.

What kinds of scheduling and structure to attempt in planning future programs at Washington Middle School is, at this date, uncertain. The staff, however, has made clear that the learning experience which occurred during the spring of 1972 should be continued. Bob Hopkins, the skeptical math teacher who preferred continuing his regular curriculum to participating in the project, involved himself directly in evaluating the program. The Super 8 and videotape films students made of the poetry and drama units under his supervision were shown at school assemblies that concluded the two weeks. Even though "the math was more disorganized than normal," he termed the project "with the benefit-cost . . . worth doing."

"I just wish we could have something like this on a more permanent basis," said Mort Brenner, the guidance counsellor. "It was a very good, enabling kind of experience for these kids to help them get out of themselves a little bit and to move around." Glen Anderson saw the VAP as educationally significant. "I don't do big assemblies any more."

R.S.



The artists who have been successful working in public schools in Connecticut have been those who have a clear commitment to their own work and a sense of the direction in which they are moving as artists. They bring to the classroom their feeling for the importance of learning by doing, of experiential education. They can transmit their excitement about the creative act because they believe in its validity. The artist who has not accepted his or her own life and work, however painful and tenuous these may be, generally has trouble conveying a sense of structure and direction to teachers and students.

Beyond this belief in self and the work process, there must be some feeling of social engagement. Isolation has been a common condition of committed artists in the past since the status of the arts in American society has often allowed for no alternative. This is changing. Today, more and more young artists are becoming, in the broadest sense, political, concerned with change beyond their

own immediate work and struggling for more sensual and humane values in the larger society. One sign of this development is the increasing examples of artists helping each other through collectives in New York City, San Francisco, Minneapolis and elsewhere — confronting together such problems as limited working space and financial insecurity. Another is the widening interest among artists in serving as paraprofessionals in community centers and schools.

Through school programs, artists can assist educators in providing a more integrated education. To have this commitment and to translate it successfully and constructively in the public schools are two very different things. The Visiting Artists Program of the Connecticut Commission on the Arts is dedicated to a democratic ideal in its school programs. The belief is that art is neither a commodity in competition with other material goods, or some rarefied thing that only an elite can encounter. Everyone has senses that can be explored and developed through the arts. The process of doing, of discovery, of feeling good about oneself through creative acts is at the core of the VAP. Some may have more success than others, in terms of technical facility and range of creative imagination, but any art that is honest is valid. The idea of "bad" art, in this context, is irrelevant.

A successful program in a public school requires a belief in these ideals not just by the artist, but by all those involved. The process must be a collaborative effort by artists, teachers, administrators and students. Even when these concerns are agreed upon, there is hardly a VAP without some conflict. If real change is posited as a goal, risks are involved. No matter how open and ready the participants, occasional gaps in communication occur due to the differing backgrounds and perspectives of students, teachers, artists and administrators. Sometimes the collaboration breaks down. But if there is mutual respect on all sides and a willingness to work out problems, everyone grows from the experience. If not, the program may suffer and in rare cases, people may even get hurt.

Artists who believe they know THE ANSWER to the problems of education, or that teachers and administration are the enemy, will fail. Similarly, if they see all the students as latent free-spirits in touch with their senses, ready to be sprung, artists will also fail. But if the artist works with teachers and administrators, suggesting new possibilities instead of imposing assumed truths, change can take place that will be sustained after the artist leaves.

In addition to a love for children and a commitment to their own work and to social change, a sensitivity to the realities of the schools in which they teach is a prerequisite for effective service in public education. For an artist who has not been in a school for many years, a visit to classrooms and discussions with teachers can help. But as any teacher will attest, actual classroom experience is essential. There must be a first time. The artist must understand that this can be as difficult for school personnel and the kids as it is for him. If there is a basic caring on all sides, and an openness to the possibilities of the experience, the ingredients for exciting learning are there.

Space, Size, Materials, and Schedules

Detailed discussions of aims and needs before a program begins can forestall many problems. Logistical difficulties sometimes reveal a lack of commitment to the VAP. Communication is crucial.

The need for proper space where the artist and teachers can work is a common challenge. With many types of art, such as poetry, there is no difficulty. Working in regular classrooms is usually the best arrangement since it expands the sense of possibilities as to what can happen within that space where the students spend most of their school time. But some media, such as dance and sculpture, require special areas. Schools are often short on space and have difficulty committing large areas for special programs. If an artist makes such needs clear, but the school is unwilling to provide the space, the collaboration is less than complete.

Ghanaian dancer Emmanuel Duodu had to teach in a tiered band room in Woodrow Wilson High School in Middletown. He had first been promised the gymnasium. Dance movement specialist Alice Martin agreed to work in a small classroom at Glastonbury High School, changing her exercises to fit the space and using hallways for running and leaping exercises. Sculptors Jeff London, at the Edgewood Elementary School in New Haven, Sam Serrano, at Whittier School in Bridgeport, and Jack Marshall, at North Haven High School, never did get an area large enough to do the kind of indoor work with students that they wanted. Their adjustments, which involved compromising the projects they felt best able to do with students, were of varying success. In some cases where there is a space conflict, the school should consider another art form before the program begins. At other times, especially when the difficulties are discovered after the start of a VAP, compromise on all sides is crucial.

Another technical problem with significant consequences involves the size of classes assigned to the artists. For artists whose own work is solitary (visual artists and poets, for example), teaching 25 kids at once instead of one at a time or small groups can be particularly difficult. Teachers can help by splitting the class with the artist, alternating groups. Teachers can also help with discipline problems that arise when the artist has too many students to work with at one time. Theatre director Michael Posnick worked without a teacher in Washington Middle School. When three seventh graders started picking on another boy, there was no way that Michael could handle the situation. Principal Glen Anderson stepped in to help. Through this experience, an important lesson was learned about the need for a teacher/artist partnership in a middle school VAP.

The cost of materials is a problem that particularly affects visual artists. Most schools have little money for materials to support a visiting painter or sculptor. But there are ways to gather materials, if everyone cooperates. At Edgewood School, Jeff London, with teacher assistance, cajoled the school board, local factories and the PTA for paint, styrofoam and polyurethane. The polyurethane turned out to be a problem. A few students developed rashes after they had mixed the liquid chemicals to get the expanded, eventually rock-hard substance. Though Jeff believed there was no connection between the rashes and the plastic, parents and school officials were concerned. Anything that might involve the health or safety of the students, artists, teachers and administrators should be discussed before a program begins.

Teacher-artist communication is crucial in questions involving kids' ability to handle certain materials. Artist Jane Phelan's project, for a 2nd Grade class at the Booth Free School in Roxbury, included basket-making with folded newspapers. She soon discovered that the children simply were not dexterous enough to weave the paper and hadn't the strength to do the

necessary stapling. If the artist and the teacher had talked about the project in advance, the artist probably would have chosen another activity more suitable for seven-year-olds.

Scheduling problems have taken artists by surprise and affected programming. Jane Phelan, in her crafts program in Roxbury for 1st through 4th Grades, spent a great deal of her time transporting materials for papier maché from class to class and cleaning up the inevitable mess after each session. This often put her behind schedule. The artist, school staff and Commission personnel agreed that the problems could have been avoided if a place had been designated for storing materials and more time allotted between classes.

The scheduling conflicts at West Middle School in Hartford were of greater consequence and revealed a wide gap between the artist and the school. Dancer John Perperner, of the Hartford Ballet Company, found himself teaching during regular recess time. In their written comments on the program, the kids often noted this. They resented missing recess, even for an activity they enjoyed.

Teachers' time commitments must be taken into account in planning the interaction between artists and instructional staff. At Montville High School, film maker Eric Breitbart attempted to conduct a media workshop scheduled for after school. Teachers, for whom the workshop was mainly intended, had to be especially committed to spend another two hours a week after a full day of teaching. Despite prior indications that many teachers were interested in a workshop with the artist, few could find the time to attend. One lesson the Arts Commission gained from this experience was that usually the best way to reach teachers is to work with them in class with their students.

Boys and Girls Together

Sometimes artists can devise solutions to problems that arise within their student groups. An example of this occurred in the VAP at Danbury's Morris Street Elementary School, where two women worked together in a theatre and movement improvisation program. Unlike kids in the lower grades, the 4th, 5th and 6th Grade students separated themselves by sex, with the boys imposing certain kinds of roles on themselves and their female classmates:

In the first two grades, boys and girls would sit together and sometimes express affection. By the fourth and fifth grades, this kind of relating was replaced by almost total separation and hostility. The girls continued to express affection to each other, while the boys seemed to be able to be physical with each other only by fighting. In workshops with the older grades, the boys would seize space either by hogging the time for improvisations and refusing to pay attention when the girls would be performing, or simply by disrupting, demanding attention.
(from an artists' report by Gretchen Davis and L[illegible] Liben)

By the age of 10 and 11 the students had already internalized certain aspects of sexual stereotyping and discrimination prevalent in the larger society. These emerged in particular exercises:

When we did transformations, an exercise using a crepe paper streamer as a single prop to be changed into any object at will as part of a short scene, the different ways that girls and boys saw themselves emerged very quickly. Often the girls created beds to be made, tables to be set, babies with diapers to be changed, etc. The boys, on the other extreme, ripped right into very violent, angry scenes. The streamer became blood in a fight, a whip, a rope. Anyone whose improvisation didn't conform to these patterns was made to suffer for it. One boy, who used the crepe paper as a streamer in a graceful Mexican dance he created, was mocked. A girl who used the streamer as a bat was later told by another girl that she was "really a boy."
(Gretchen Davis and Lucy Liben)

The conflict provided some painful experiences for the two women, as they remembered the role-definitions that had been imposed upon them at the same age. They felt that the girls were so stifled by the boys when the artists worked with the whole class that the best solution was to work separately with the girls. In doing so they directly confronted the problems they had encountered. In role playing sound and motion exercises, they tried to help the girls be conscious of the limiting positions in society that they had already begun thinking and feeling were their rightful "place."

The Artist and School Administration

Differences between the artist and school administrators have sometimes emerged in Commission programs. Artists who see the possibility of students creating elements of their own environment must also expect the probability of having to convince skeptical administrators. When painter Randy Timmons, working with Grades 4-6 at the Center School in East Hampton, proposed that the kids paint the asphalt playground area, he encountered an inevitable delay. The principal did not feel that she could allow the project to get underway without approval from higher up. Unfortunately, the superintendent of schools could not be located that day, and the project was never followed up. The absence of money for the large amount of paint needed might have prevented the painting, in any case.

Artists can be constructive in helping solve school administrative problems. This was particularly true in Hartford's Shanti School, an experimental alternate high school struggling to find ways to build a community of students, teachers and administrators. Visiting artists Richard Place and Leni Kay, with the objectivity of "outsiders," noted that the community meetings were not structured in a way to provide for positive dialogue and renewed energy. They talked with Principal Gene Mulcahy and teachers about the problem and helped devise an alternate format for decision-making at Shanti.

Artists and Teachers

The close contact between visiting artist and public school teacher works best when both parties are able to deal openly with conflicts. There is, for example, the problem of an artist disarranging a classroom and making "a mess." Some art forms, particularly in the visual arts and crafts, are messy. One teacher at the Booth Free School in Roxbury, though forewarned about the disarray caused by papier maché and related materials, made life difficult for the artist when things just seemed to get more chaotic than her own sense of order could handle. This contributed to a strained relationship with the artist, as they never talked through the problem successfully. The kids felt it.

Artists and teachers have not always agreed on what constitutes a valid learning experience. Painter Randy Timmons, at Center School, became a hero to the students during a project that involved the painting of cardboard boxes and the use of those boxes to devise skits, build towers and fashion tunnels to crawl through. The students were almost unanimously enthusiastic about their program. They eloquently related the simple experience of crawling through the tunnels they had created. One girl described feeling "like a squished worm going through cement."

Randy's loosely-directive teaching methods were purposeful. He believed in creating very simple projects that allowed the children to devise their own ways of manipulating and playing with their creations. The teachers acknowledged the success of the play, conceding that the kids had experienced a great deal of fun with Randy. What they did question was whether the students had learned anything. While Randy chose not to direct, they criticized the lack of technical help he gave the children. What Randy saw as simple experiences which allowed for simple discoveries, the teachers saw as simplistic events that the students could have done by themselves during recess. In a teacher's meeting after the program ended, they agreed that they had not adequately discussed with Randy the content and objectives of his approach.

Sometimes teachers have inappropriate expectations of artists. At Manchester High School, where three folk musicians combined in a VAP, a few teachers wanted them to be a textbook of songs on a certain part of American History, or play American Indian music. Their intentions were positive, in terms of relating the music program to social studies. But the teachers' requests were outside the artists' expertise and it was up to them to tell the teachers that they could do other things best. The musicians explained their feelings and a generally successful program resulted.

Artists and the Community

Pressure can come from the community. In a period of controversy and rapid change in many schools, some fear that education (as they define it), will be disrupted by artists. Generally, close community scrutiny of experimentation with new curriculum and teaching methods is to be expected and even welcomed. School officials should be ready to explain the aims of innovative programming to concerned citizens in language that they can understand.

Well-meaning interest can occasionally become a problem to a VAP. Musician Charles Fidlar, working at Latimer Lane Elementary School in Simsbury with a program that (among other techniques) utilized body movement to teach fundamentals of musical pitch and dynamics, sometimes found his session crowded with approving parents and school officials. Although he recognized the importance of spreading the word about a good thing, too many spectators were disturbing.

In general — when an outsider visited the classroom, there was a creeping strangeness, a coldness in the room. The kids felt that perhaps what they were doing was a show and could be watched. Since I was stressing the involvement part of it at the expense of the more heady explanatory part, the visitors did have a deadening effect on the sessions. In most cases I tried to involve them as if they were a part of the class — no special treatment, but that's a cover-up at best when it works. After all, it's tough to hide an elephant in the New York City corps de ballet even if you do put it in a pink tutu.

The "Battle of Housatonic Valley" was a more difficult and consequential conflict between the artist and the community, even though it ended in uniting the teachers, students and administrators involved. William DeVoti is a dedicated, creative English teacher at the Housatonic Valley Regional High School in Falls Village. Coming from a public school post in New York City to the Valley in 1969, he took the lead in the organization of a visiting poets program for public and private high schools in northwestern Connecticut, and portions of Massachusetts and New York near the Connecticut border. In 1970 the Connecticut Commission on the Arts began supporting the project with money and some minimal technical assistance. Poets involved during the first year included Galway Kinnell, W. D. Snodgrass, Diane Wakowski and Mark Van Doren. By the third year, fewer poets participated, but each stayed for longer periods, giving workshops and leading discussions.

On February 17, 1972, the noted young black poet Clarence Major gave an evening reading at the Housatonic Valley Regional High School. In a February 24 article in *The Lakeville Journal* describing the poet's visit, Richard Hayward wrote positively about Major's ability "to grapple with the events and feelings of his own experiences . . . to probe the emotional experiences of his life when he writes." The reading on that evening reflected these concerns, with poetry that expressed in honest, sometimes brutal language, the struggles of a black American. The result was a furor over the use of dirty words that raged for months.

An indignant parent, asserting that she was "quite broadminded about things," complained in the *Journal* about the "exhibition":

I sat with my 14-year-old son and listened to "unpublished" poems being read to an audience of an assortment of ages and was thoroughly disgusted and shocked by what I was hearing. The filthy language . . . was abhorrent! . . . Shouldn't this and every other program be screened by some authority?

Teacher DeVoti wrote back, defending the

poet's credentials and insisting on the students' right to hear:

No one can blame Mrs. Johnson for not having grown up in a black ghetto, or for not having to face the human indignities that emerge from such social catastrophies, but is she being fair to young adults by denying them the opportunity to consider and perhaps begin to understand the outrage of such an experience — in the language of the experience — and perhaps even to feel the uplift when that wonderful thing sometimes happens, "a significant experience, intrinsically human . . ." emerges? . . . And if some obscene matter should slip by us, is our children's moral fabric so flimsy that they would become so easily corrupted? I think we are all damaged much more by the things we have not heard.

But the controversy wouldn't die. A teacher at the Salisbury School, a private Connecticut preparatory school, complained about children having to "listen to this type of garbage! . . . I know we are supposed to change with the times but what about our morals? Are we supposed to chuck them?" (*Connecticut Western*, March 8). On March 9, about 20 parents met with English teachers at the High School to view a video tape of the reading and discuss the issues involved. Most of the parents, according to the March 16 *Lakeville Journal* report, protested the language of Major's "American Set-Up," a poem about living in a black ghetto. Some of the teachers defended the poet and a student protested: "I feel it is important that I should see this aspect of life." An editorial in the *Journal* stated that the par-

ents' wish to shield their children "... from sordid or unpleasant situations ..." was "exaggerated," and that "if anything is to be done effectively to counteract such evils [as slums] corroding our society, it will be partly because today's young people know and care."

A Housatonic Valley sophomore, Laura Berland, joined the battle of letters and wrote: "Most parents want their children to grow up and act in a mature, responsible way by the time they reach high school, yet at the same time they try to shelter them from the real world and keep them like infants." She felt lucky to have contact with poets of diverse experience through the program, as it helped her and her fellow students from remaining "... isolated from the outside world and provincial in our attitudes."

In April, parents and school board members in the region met to discuss the incident. Present was poet Mark Van Doren, a member of the Arts Commission. The *Waterbury Republican* reported (April 11) Van Doren as defending a poet whose poetry he did not particularly like, saying that "I love dirty words myself. I've loved them all my life. I think they're wonderful ... No self-respecting poet will ever come here again, on the assumption he's being screened." The meeting, according to the reporter, "... ended amicably with praise for the board." It was suggested that the English teacher, William DeVoti, should not have the sole responsibility for choosing poets. DeVoti welcomed the idea of assistance in administering the program.

The controversy had its useful side. Teachers and students united in defense of their civil liberties. For many students it was an important learning experience. The question remains, however, whether future Valley boards of education, looking for places to cut budgets, will remember the furious indignation of some parents and quietly omit special funds for such programs.

The Artist in the School

It is important for artists to be clear about the personal consequences of their work in the schools. Some artists can handle the physical strain of high intensity programs with kids more easily than others. The amount of energy required depends to some extent on the art form. One artist prepared himself for a 15-day VAP involving movement by running two miles a day for a few weeks before its beginning.

Many artists find that their energies are so depleted and diverted during their stay in schools that their own work has to be put aside for the duration. Other artists gain new inspiration. Painter Randy Timmons felt that the children at the Sprague School in Waterbury helped him with certain basic elements in his painting. The simplicity of their work and their uninhibited approach were a welcome relief from the intellectualizing about painting he had encountered in graduate school the year before.

The spontaneity and enthusiasm of students learning by doing can be contagious. In a report to the Arts Commission, David Rosenberg, who taught during the spring semester at Central Connecticut State College and Newington High School, reassured his fellow poets who might be worried about the energy drain from their writing. "On the contrary, seeing the energy poetry releases in others is a great turn-on and I often couldn't wait to get home and settle into a comfortable poem of my own."

The rewards for artists can be real and important, not just in a monetary sense during a time when they are struggling to survive, but as a stimulus to their own work. More than this, the sharing of an artist's vision with others can produce a collective vision, a creative act with its own unique dynamic. Here, in the schools, is an opportunity to establish a sense that everyone may share in the ownership of the creative process.

S.R.S.

Project Organization at the College Level

Forgot to be excited about a shipwreck that happened again.
Left hurt — but it soon would be all right.
The wound helped me think to find tomorrow.
Could use his mind as a boat.

He was willing to breeze through the clouds in the east.
People gazed and thought it too rough for small craft.
Headed to sea — kept my eyes on the shoreline.
Come too far — yet too close in.

Grasped to hold position — getting signals from the mind
Pillar of nylon cord cut ideas at the surface
Moments broke — terrain changed
Sand shifted and covered the wreck again.
People were right — couldn't make it through the storm
Gave the boat back — try it on my own.
("Inside and Out", Chuck, 11th Grade, Newington High School)

The Connecticut Commission on the Arts administered four "Poets in Colleges" projects during 1971-72. Supported by a $15,000 grant from the National Endowment for the Arts, the projects called for participating colleges to join with the Commission in selecting the visiting poets and in providing matching funds.

The Commission's primary goal in each project was to encourage student-teachers to arrive at new attitudes in the teaching of writing and literature in public schools. Through workshops at the colleges and practice teaching in secondary schools, student-teachers were supposed to be helped by the poets to explore new ways of motivating children to write and think creatively.

Poet Al Levine of New York City, conducted two methods courses at the University of Bridgeport's Department of Teacher Training during the 1972 spring semester. Working closely with Dr. Sidney Clark, the head of teacher training, Al directly supervised six student teachers in four Bridgeport inner-city schools and taught extensively in classes himself. His book of poetry, Prophecy in Bridgeport, *was recently published by Scribner's.*

Writer Verta Mae Grosvenor, of New York City, visited classes in three New Haven high schools where student-teachers from Southern Connecticut State College had been placed. A prominent black writer and author of a culinary anthropology, Vibration Cooking *(Doubleday), Ms. Grosvenor introduced students to a variety of writers and themes. One of the authors brought into the classes was Kali Grosvenor, the writer's 11-year-old daughter and creator of* Poems by Kali *(Doubleday). Ms. Grosvenor also appeared occasionally in college methods seminars taught by Dr. Elizabeth Hahn and Dr. William Gustafson.*

The two "Poets in Colleges" projects with which this narrative is concerned proceeded along divergent organizational and operational lines. With college student volunteers from the University of Hartford, poet Terry Stokes succeeded in communicating a method of teaching poetry to Bloomfield High School students and teachers. The experiences of poet David Rosenberg, with pre-selected student-teachers from Central Connecticut State College (CCSC) in New Britain, on the other hand, was much less successful. Together, these case studies offer a model for the fulfillment of program objectives.

In 1971-72, Terry Stokes was on leave from Western Michigan University, where he had been teaching English for four years. His work has been published in some eighty magazines and anthologies, and his most recent book of poems, *Crimes of Passion*, will be published by Alfred A. Knopf. As visiting poet at the University of Hartford, he taught two courses in the Department of English: an introductory creative writing and teaching methods course with 20 freshmen enrolled in the school of education and a creative

writing workshop with a smaller group of advanced students.

A contract between the Arts Commission and Bloomfield High School for a 50-day VAP over a full school year facilitated the field experience necessary to the project. This arrangement, which supplemented the income of the poet, allowed him to recruit college students from his course to work in the high school classrooms. Unfortunately, students participating with Terry at Bloomfield High were unable to receive student-teaching credit from the School of Education.

The poet's classes with the college students emphasized the unique experience created by each poem. Form was to be seen as an extension of content; each individual piece deserved to be seen as its own model. Terry hoped that college students, "with this understanding," would be "less likely to impose preordained forms on the high school students."

The most important technique to be applied by those students planning to teach in the high school had to do with the personal assignments one gave oneself. To teach teachers of writing to write themselves, Terry asked students to keep journals of images, memories, dreams and surroundings. Through reading aloud, noticing differences between one's writing and speaking voices, a student might pursue a "Voice Print" or "distinctive voice" with which to announce oneself.

For Terry, who had viewed his college teaching "as something I did in order to have the money and time to write," the integration of teaching with writing was a revelation. "The experience showed me that the writing-teaching role could be unified," he wrote. "If I moved into the situation of the student writing a piece, if I was actually writing the piece myself, the writer-teacher became one person."

The poet's analysis of the program confronted the difficulty of fulfilling project objectives with voluntary student teachers. "Some of the students in the writers' workshop simply did not want to go into the high school," Terry wrote. He referred to the problem as "simply one of getting the right students registered for the right course."

Although the absence of student-teaching course credit may explain the hesitancy of students to become involved, Terry saw their reluctance as his fault. "I didn't instill enough confidence in some of the college students. Too often they would defer to me in the classroom. I hadn't given them the courage to believe I was 'obsolete,'" he wrote.

For the University of Hartford a testing

of project objectives had been achieved. Dr. Lee Yosha, chairman of the department of English, anticipated the university's response to this year's "Poets in Colleges" projects when he wrote:

By working with both lower division and upper division students, it is our hope that by the end of the year, Mr. Stokes will be able to prepare a series of suggestions which will enable us to construct an effective curriculum for the preparation of teachers of writing.
(Letter to Commission Consultant Martin Kushner, August 27, 1971)

As visiting poet at CCSC, David Rosenberg taught in a six-week methods course conducted by Assistant Professor Diane Shugert. This workshop, in the Department of English, was to be followed by 10 weeks in the field at Newington High School. With the cooperation of CCSC's school of education, Ms. Shugert was to supervise the four student teachers who had volunteered to work with the poet at the high school.

David possessed impressive credentials for working in a college situation with student teachers. In addition to four years of teaching experience as a lecturer in English, he had taught courses with future high school teachers in the department of education at York University in Toronto.

Project organizers had assumed that one aim of the methods class was to develop a curriculum, or technique, that could be applied to teaching high school students. Presumably, the book David is currently writing will explain his methods in some detail. For the purposes of this study, however, the failure of the poet and student teachers to arrive at the anticipated techniques must be noted. After the conclusion of the project, David wrote: "I had not understood that their goals were different from mine and had very little to do with poets and literature, or art."

The feeling of the poet that he was working in a pre-determined and limiting situation reflected the inability of nearly everyone concerned to agree upon specific objectives. Originally, the Arts Commission expected that poets participating in the project would function as para-professionals, with considerable flexibility in meeting with classes and conducting seminars and workshops. Project participants at the college felt the poet was misusing this flexibility when, in, Ms. Shugert's words, "He neither set a regular schedule nor kept to the one he did set." David's attitude was that he would have quit at the start, had he known the student-teachers were to be "the most important part of the program."

David asked the college students to begin their study of poetry by understanding individuals. Creating poetry demanded that the writer express "uninhibited feelings" for language and imagery and, for the moment, stop thinking about oneself. Through "humanizing or deflating the stereotyped identities and roles they were familiar with," students of writing might begin to deal with "their private identities as people."

A journal kept by student teacher Eleanor Sullo referred to the poet's attempts to get the students to write, using methods that could be applied later to high school classrooms. Workshop participants tried making headlines into poetry, writing collaborative poems, or creating a quick piece from rarely-used words. Both the students and the poet seemed frustrated by the inability of these "beginning poets" to express "native imagery." Ms. Sullo described herself as "too experienced in ways of structure and order to respond easily" to the poet's assignments. Although the poet made an attempt to develop students' "imagery quotients," the student teachers could not accept what they considered to be a random introduction to the writing of poetry.

The poet discouraged students in the workshop from defining the "rules of poetry" too closely. Ms. Sullo's journal described David as interested in "progression of imagery," the compression of spontaneous observations and "half day-dreams." Writing a poem could be a lot like writing a song. For the students, some of whom spent their time demanding to know what a poem was, the flip informality of the poet was unnerving. A poem had to have specific intentions, the poet informed them. The only definition of a poem students could wring out of him, however, defied the rationality of a lesson plan. A poem was "something with more kinds of unity than just unity of pure logic."

David felt the ability of student teachers to learn new methods was hindered by their unwillingness to discard an authori-

tarian teaching role. "What they wanted from me and the program," he wrote, "was a way to modify this role so as to better engage and relate to the students." He believed that working on applied "new methods," emphasized by project organizers, was not nearly as important as effecting changes in "classroom attitudes." He would show everyone concerned how creative expression could change a teaching and learning environment by taking control of the high school classes for a while.

Ms. Sullo described this decision, which came on the final day of the college workshop, as a "really crushing blow." "Here we were, all keyed up with several lessons planned using the poet's techniques, . . . when the bottom fell out," she wrote. "We had been led to believe we should be preparing to begin teaching *with* the poet at once." When she expressed her "disbelief and disappointment" to the poet, she was told "not to worry."

After being introduced as the poet's "helper" and relegated to sitting in the back of the room, Ms. Sullo gave up trying to assist in classes when David was present. Her greatest frustration, she said, came when she attempted to help students without knowing what the poet was trying to do. Student teacher Gil Moon found his major function to be "typing and reproducing all student writings." Calling the classes "aimless and confused," he found David to be "inadequate to the position he accepted."

Student-teachers were relieved of responsibility in classes taught by the poet after a meeting with Ms. Shugert and Dr. James Bailey, chairman of the college's department of English, on March 24. They continued with their other student teaching assignments at the high school. David's explanation of "these ridiculous hassles" was that the student teachers had rebelled at his denunciation of authoritarian teaching roles. Ms. Sullo felt, on the other hand, that David's unwillingness to prepare student-teachers demonstrated his intention "to show teachers at a disadvantage."

For Ms. Shugert, the program had reached a point of making participants more rigid. She described the student-teachers under her supervision as rejecting "anything that reminds them of the poet's methods." She felt David's teaching had been "foreign" to the high school and believed that David had used her presence in the workshop to illustrate his antagonism to authoritarian teaching roles.

Dr. Bailey seconded David's complaint "that no one seemed much interested in poetry, even though the program was ostensibly a poetry program." He attributed the failure of project participants to arrive at agreed-upon objectives to the haste with which the program was conceived. A "further complication" had been "a change in representation from the Arts Commission (a new consultant), which came at the time the poet was being interviewed."

Dr. Bailey had observed the poet's "strangely optimistic" attitude, "even though everyone else was pessimistic." After getting little response from either the poet or student teachers as to why this discrepancy existed, Bailey concluded: "Everyone seemed peculiarly incapable of self-criticism." For his own part, Bailey allowed that he, along with Commission Consultant Steve Shapiro, had given the poet "little guidance." The poet had "asked for none," he added.

David Rosenberg at Newington High School

I pledge my brain to the exit of the highest propaganda of education, and to the bovine fecal matter for which it stands; one thumbtack, under Bork, invisible, with mushrooms and pepperoni to go.
Amen.
(Composed by eleventh grade Newington High School students)

Newington High School, a sprawling brick facility in a residential, middle-class community of nearly 20,000, served 1,875 students during 1971-72. The predominantly white student body, many of whose parents commute to Hartford, has the benefit of extensive art and music programs since five full-time faculty in these two disciplines work at the high school. Grade 11 English teacher Diana May described the school's teaching staff and general curriculum as traditional.

Little support was forthcoming for the poet within the high school, who seemed to thrive in a polarized environment. Consultant Shapiro described Principal Warren Bourque as "anxious for the program to go without difficulty." Reported Shapiro, "He feels himself to be of limited use in administering the program since he is not trained to implement new teaching techniques and methods." David's contacts with high school administrative personnel during the program was limited primarily to a triumvirate of vice-principals and the English department chairman, Frank Murphy.

The poet used a host of conflicts with school officials to generate student interest in creative writing. When David had students in Grade 9 write "A Sex Manual for Teachers," the department chairman asked to see the poet's "lesson plans" a week in advance. David refused the request and reduced the tension by inviting the chairman to witness a class compose "A New Morality for Teachers."

Even more threatening for some of the school's staff were the attempts of students to hang posters of word and picture collages to advertise their poetry magazines. David described this distribution of final products as the moment students "encountered the school as a whole."

First [he wrote], posters were being ripped down by a couple of fanatic teachers. When I later went to talk with one of them, a biology teacher, he told me that he thought they were representing some subversive literature from outside the school. He particularly mentioned one ninth grade poetry magazine, "Steal This Magazine," as one he thought was subversive. Later, I had a talk with the vice-principals, who in true committee fashion ruled that the posters could only go on bulletin boards, of which there were three in this three-story school.

The students' response was to find places to hang the posters that were "secret", like on ceilings, inside staircase doors, etc. They used their imaginations and came up with dozens of secret places. Along with this development, their posters became more special. One day they showed me a map they had made to 10 posters hidden around the school. The whole school became like a concep-

tual art work (via the map) or an art gallery.

Teachers resented the unwillingness of the poet to involve them in the classroom, as well as the inability of all parties to anticipate project difficulties. Diana May charged David with "a tremendous lack of consideration of the students." After three weeks of classroom instruction, the poet continued to work with only those students who showed special interest and talent. "I was told to do something with the remainder of the students," Ms. May wrote.

The poet's "method" here, which excluded many students, tended toward a kind of reverse elitism. David's analysis of the creative writing taught in colleges and high schools opposed the concept of poetry as "an elite activity that involves learning the discipline of craft for special talents." Rather than attempting to reach a general audience, however, the poet chose to develop the skills of those students defined by the school as difficult. Exhibiting what teacher Chris Napolitan called

a "cynicism about teachers," David headed for the bored and disinterested students, even volunteering to teach a Special Education class.

For eight boys from Grade 9 who wanted to play cards rather than work, David proposed betting with lines. "To call you had to have just as good a line as the previous one and to raise, you had to have one better." This collaborative poem became a play with dialogue that demonstrated the invention of images offered by the technique:

Grandma Moses is shuffling the cards. Then she deals. In the back, Bugsy and Babyface Nelson are guarding the door in case of a teacher raid. Grandma Moses turns a card dealing to Phyllis Diller who says I oughta sew your hands together for that.

Steve McQueen opens with 10 g's and a slightly used helmet.

Phyllis calls with 36-22-36.

Racquel [Welch] calls with a divorce suit against Steve McQueen.

Mae West calls with fifty years of real experience.

Grandma Moses folds with a sigh.

Alice Cooper calls with a silver-lined lung.

Steve bets a left-over tinker toy German war camp.

Phyllis calls with a two-legged horse thru her forest of hair, and raises with a giant redwood.

Exercises similar to the play, which ended with teachers arresting the participants for cheating, were seen by some teachers as rather shallow games involving gimmicks rather than new methods. Teachers recognized the interest displayed by some students, who ordinarily would not have become involved. Diana May noted the "excellent" and "conscientious writing" of many students that continued long after the poet's instruction. What Ms. May could not accept, however, was the view offered to students "that anything written is poetry." "There was no differentiation between writing through whim or contemplation," she wrote. Chris Napolitan felt that even though "an improvement has occurred in the attitude of my students toward poetry . . . it could have been accomplished in a much shorter period of time than 10 weeks."

Teachers were not brought to an understanding that the writing of poetry could be taught through the playing of games. Student teacher Gil Moon wrote:

Poetry became for [the students] a spontaneous spree of whatever came off the top of one's mind, an easy exploration of clever word to thing relationships which sought not to probe their inner thoughts, but only to stimulate an imaginative symbolization of the everyday world. . . . To leave them with this narrow introduction to the world of creative writing, without a map for further inquiry, seems rather thoughtless.

For the few students who wrote evaluations, David had introduced an informal environment completely unique and at odds with school as usual. "The worst thing will be when he leaves and things will revert back to the old ways," wrote an eleventh grader. "I honestly hope that his being here will effect change in some way." More realistically, the student continued: "After the poet leaves, if we return to the 'old ways', everything will have been lost, except for a few."

Given the failure of project objectives described above, the alternatives suggested by this student's response most likely will not be sustained. The poetry produced by students suggests that the ability of the young to create spontaneous images of everyday realities could be used to develop the expression of inner thoughts. Again, the poet was unable to translate the logic of this approach into the language of an orderly method that teachers could accept or use. For all the difficulties in the program, however, some students were able to write intensely expressive poetry:

I fell to the floor
like a mirror
which I picked up in a cobweb
to watch myself shatter.

Far stretched hand reaches
into nothingness
wandering into oblivion.
Loneliness is the key
which opens the bleeding heart;
vast edges of shape.

I seem to be touched by your innocence
But really I am without fear.

I seem to be up tight,
But really I am bent metal.
(from a piece written after viewing a metal sculpture)

Two people embracing
or are they wrestling
maybe they are in love
all tangled into one forever

Maybe they are trying to pull away
To avoid hurt, they are not looking at each other
They are looking down
Thinking of ways to untie themselves painlessly.

Special
Her quick look surprised her smile
a wild thing — a young rose
all things sing with her
the leaves — the flowers
the grass — the sky
but when she was sad
she was bitterly unreachable
like a nature image
limp and damp.

My Mother
She is a procession
Seismic with laughter
like a mountain only faith can move.

The idea would be
better bargaining, inside and outside.
Some see it anyway —
that's interesting,
It's still interesting
seeming to be. You know,
I've been wondering,
Everybody seems to be wondering,
That's interesting.

A MACK Truck Full of Gold
A better world is where
you put your car in a boat
and go to Europe
to drive around any old where
fishing for goldfish

You can have a middle size tv & one as big as this room
You can work & love 24 hours a day
you can adopt kids
you can put a baby buggy in the back of your truck
you can bike to Alaska
you can mind your own business

No more test-tube parents
No more institutional schools
no more freaked-out principals
no more badly paid teachers
no more taxes (too high)
no more crooked unions like the pot-smoking union
no more gas insurance
no more lazy pigs
no more old guys with foggy brains
no more witchcraft
no more wars
no more jumping nerves
no more frogs in your veins
no more governments with Captain Kangeroo for president
no more religions like heathens
no more crimes like suicide
no more alcoholic cars
no more rainbow permission slips
(a collaborative poem composed by the Special Ed. class and shared with other students)

Terry Stokes at Bloomfield High School

I am waiting for my fate to be shown to me
and what I will become and what I will
come to be. . . .
and I am waiting for Jack to stop falling
for Jill
because she's not worth it . . .
I am waiting for creative writing class to let
me be creative
where I can be what my mind wants me
to be
and where I can tell you and myself what
I know
and I am waiting for a time when I do not
need an hour to be creative,
but where I can exist continually on my
creativity.
(from a student's poetry)

For Terry Stokes, Bloomfield High School proved to be a supportive and open environment. Bloomfield, an economically diverse town bordering Hartford, is an "All American City" by virtue of successfully implementing a voluntary plan to integrate its schools several years ago. In 1971-72, Bloomfield High School served 1,000 students, 17% of whom were black. To Bloomfield, Terry represented another innovative personality, which would add to the school's developing programming.

What Terry encountered were five regular teachers open to someone helping them "un-teacher our vision," as Betsy Ann Bartash put it. "Terry really un-strangered us, both to each other and to poetry." Teachers, along with English department chairman Jim Shaw, seemed to be aware of the demands imposed on those talking about "community". Ms. Bartash, who led a composition workshop, wrote: "I think that in a real community everyone has to participate or else there is no unity. Terry always wrote with us and in his absence I always wrote what the students wrote."

The poet's methods — a collection of possibilities rather than lesson plans — were aimed at announcing oneself, finding and articulating a unique voice. "I guess the most important notion about these exercises is the fact that anyone can design his own," Terry wrote. "We worked using the notion that if a class couldn't tell who had written a particular piece, the writer had not been successful."

In starting a class, the use of collaborative poems proved to be an effective technique. Terry explained: "Students feel as though you've backed them up against the wall if you ask them to make a poem. If, on the other hand, you ask them to make a single line, the action, making the line, takes over." The following "Foldover" poem was used to illustrate the freedom of "open field composition, where point of view takes place in the evolution of the piece itself." In composing a line, the writer sees only the line which is above his own.

A little leaf fell off a tree
slipped into a puddle and sailed away
like a popsicle stick in the gutter
it attracted many flies
and it smells funny
and tastes like a dead rat
a little white one with enough grass to kill
a horse — keep it illegal
to keep it illegal, keep it illegal

for it will harm you by turning on
the hot fiery stove with the burners made of
the biggest iron things you ever saw
Man the life boats
Man the life boats? How can you?
You may be abandoned
But it's just as well
it probably wouldn't have worked out
anyway
So I asked the Red Queen to MacDonald's
strictly off the chessboard
which is strictly off from anywhere

One student at Newington High School had complained that in writing the collaborative class poems, "my feelings were lost among 20 others." At Bloomfield, Terry emphasized the "voiceless" quality of the collective endeavor. "We had to find a way to announce ourselves, even in a collaborative poem," he wrote.

The poet, who described himself as "always looking for new, 'accurate' forms for my materials," had students attempt the precise language of directions, rules and recipes: "How to Make a Peanut Butter and Jelly Sandwich", "Thirteen Ways of Looking at Something Other than a Blackbird", "Take Two Flat Tires". "Everyone's a problem solver," wrote Terry. When he asked a class to concoct a recipe for making a poem, a student wrote, "Kidnap a prominent poet."

A group of assignments derived from Pablo Neruda's *Elemental Odes* was used "to get the students to re-look at the things right before their eyes." "Ode to My Feet", "I Love My Hair Because . . .", "Steam", "Public Myths", "Soap Operas", writing "a piece including a monster who was very much like themselves" — these were attempts to structure in a movement from essential to non-essential facts. An "Advertisement For Myself" elicited the following poem:

Prize Poem
I would like to give myself a prize
for thinking I'm better than anyone
for sticking around when the going gets
rough
for going two and a half weeks without
fighting with my boyfriend.
for letting out my frustrations all at once.
for the hardships of being the oldest in
the family.
for listening to people who don't get
listened to much.
for telling off my Biology teacher, but good.
for putting up with eating pork chops
every Monday night.
(I like pork chops, but not every Monday
night)
for getting through 17 years without a
nervous breakdown or boils.

An exercise on the "Great Toad Mother" of the Ojibwa Indians asked students to state the myth of another culture:
She stood up on her green hind legs,
The jewels on her slimy skin were dim in
the smog.
She said to no one in particular,
"it's time to tear it down
and start all over again."
And the Great Toad Mother raised her
great hand,
And all was nothing any more.

"Looking *out* at things made us think about those things in relation to us," wrote Ms. Bartash. "There was, in the outward view, a reflection back in." The poet, after

focussing on the perception of objects, introduced students to the process of image-making in dreams: Making lists of things they remembered; writing down the first dream they could remember; or fabricating a dream. Ms. Bartash remembered this process as "pretty complicated stuff." Terry found that one memory led to another. He described "seeing how the language itself engendered new language" as "the most important part of the project for me."

Excerpts from one example read:

I remember liking my baby boots
that were leather and white and I didn't
want to let them go, but they went anyway,
with memories of small feet and small
childhood.
I remember my pajamas with the feet, and
the escape hole in the back, my white
shirt and shorts with suspenders that I used
for slingshots
. . . I remember these chocolate eclairs
that my mother would buy all the time. They
were frozen and my big brother and me
would sit and watch and wait for them to
thaw.
I remember I was sitting in my mother's car
playing race cars by myself. I let the
brake go and I rolled into my neighbor's
house and went home and said my
brother had done it. That night I got beat
up by everybody.
I remember I was in my reading group
holding a pencil in my hand. A girl came
to sit next to me and my pencil shot
her to never-never-land.
I remember a kid next door who inces-
santly swung baseball bats at anything.
One day half way through a swing he hit
my brother's head, so I, being no less
cruel than he, rapped him with a hockey
stick.

To get students into themselves, Terry had them write directions "to your feelings," descriptions of how they would do over their rooms, what they would do "up early while everyone sleeps," etc. When asked to write what was on "The Big Pad that is Inside of You," a student wrote:

The dreams of yesterday
are as depressing
as a winter snow.
The memories of the past
remind me of
what I should have done.
The pencil of my mind
has broken
and the paper has been torn.
My ideas for the future
have ceased and I
remember nothing
My pad is blank —
and my boyfriend is out to lunch.

If all else failed, students could give themselves "Directions to a Place where You've Never Been." Although some found their travels had been aimless, some arrived at a vivid description of fantasy:

I dreamed of a huge house that changed
rooms all the time.
I dreamed of a huge vat of chocolate and
someone trying to push me in.
I dreamed that the whole world was red.
I dreamed the world was a giant swimming
pool ringed with cabins.

I dreamed that Nixon had dropped out of the race.
I dreamed that Mickey and Minnie Mouse had me over for a cheese dinner.
I dreamed my skin was purple, that my hair was baby blue.
I dreamed of sleep.
I dreamed of death, I never dreamed again.
I dreamed I was a ballerina.
I dreamed I was a bird.
I dreamed of a gigantic castle
with doors like dungeons
with secret passages
leading to opposite rooms.
I dreamed all this was mine.
I dreamed eggplant fire hydrants were in the ears of the cars.
I dreamed fourteen women were in love with me and I was not unhappy or blue.
I dreamed you had found a way into the night without your feet.
I dreamed of being a washing machine to wash all the clothes I dreamed.
I dreamed I was a wig,
I dreamed I was a wam,
I dreamed I was a wig wam.
I dreamed I was a Thanksgiving turkey on my way to the chopping block. I dreamed . . .
I dream of my self falling off a cliff which couldn't miss frightening me
I said to myself this could not happen.

The poet's methods, along with his personal informality, led to "a mighty good time," in the words of Ms. Bartash. Teachers learned to create their own exercises in facilitating the writing of poetry. English teacher Pete Doe experimented with a variety of paper sizes and shapes to touch off creative themes. On one occasion, his students were given a large roll of computer paper. It was promptly transformed into a collaborative poem on ecology and waste. This "alternative book" was displayed, briefly, in the hallways of Bloomfield High.

During the spring, Commission Consultant Richard Place urged the Bloomfield teachers to collaborate with Terry in producing a book that might encourage others to experiment with new ways to teach creative writing. The book contains Terry's exercises in writing poetry, sample student poetry, and teacher journals. It is available through Jim Shaw, chairman of the English department, or through the Arts Commission office.

Ms. Bartash's assessment of Terry's success was: "He never tried too hard to be anything." Having a poet who shared his own personal assignments with others in the school had created an opportunity for talking — about fantasies, about each others' poetry, about each other. While setting down some organization, including a controlling theme or line to be repeated, Terry allowed the general and uneven creativity of the students to emerge. In listening to what a vacant house or an attic was saying, imagining how one would leave home in the early morning, saying what one was waiting for — the students' poetry suggests a strong sense of lyrical imagination and a willingness to engage oneself, however tentatively, in patient, personal struggle.

Up early
while everyone sleeps I
leave.
A note, and my leaving
will say what I have
to say to them.
They will say "What did we
do wrong?" "We gave him
everything he wanted,"
"Where did we fail?"
And they won't realize
that you
can't buy love with
a car and an allowance.

Hey, vacant house,
what can you tell me?

I can tell you
kid
more than you'll ever have to know,
I know about loneliness, sadness,
and grief, death, twice over, and ghosts
slamming doors, broken windows, torn
curtains
and noises — strange, eerie noises, and
a tramp that stayed one summer.
Cats, always cats,
and eighty generations of kittens
pigeons in my attic and a dead dog lying
around.
Children probing, breaking, stealing,
smashing.
Kid
I can tell you what dignity is
I've known what it is to be wanted
and I also know what it's like to be
miserable,
raped, robbed of pride, dragged down
subjected to the indignities of snotty kids
and thieves prying into locked chests
tearing one's precious photographs, ripping
open diaries,
I'm as good as dead now
Nothing of value left within.

Hey, kid,
if you really want to hear something
go talk to the barn.

I am waiting for the sun to burst into a
multitude of soothing,
swift awakening rays
I want hundreds of prickly sword-sha.
points to burn my skin
and shrinkle the childhood wrinkles, to
bolt me down so that my
heart will burst open and a multitude of
tinsley rays will shoot
toward all of my people and I will be
waiting for my burning
skin to sink into the earth while my mind
will be lifted by
Eros towards the cold moon
I am waiting for Brigadoon to appear and
become the whole world and
for Bill Callahan to be the minister
for Alice in Wonderland to stop popping
pills and Suzanne to
realize that china tea is really grass
for the thunderbird to go back to the
Indians and Phoenix Mutual
to ignite itself and rise again . . .
And I am waiting for a storm to blow the
ocean home forever
To embrace the babies dancing on the
shore
For childhood to come back
For innocence to find itself
Alive with new found wisdom.

And I am waiting to open a door, and lights
will flash and laughter
will splash forth, voices rejoice, "You've
made it! You've
finally made it! This is it!" . . .
And I am waiting for trees to sprout from
the cracks in the sidewalk
and for skinny children to pour out of
their houses
and shinny up the trunks
and never have to come down again
And I am waiting for the wrinkled old blind
woman
to suddenly see herself as beautiful and
for the gentleness
to float with the wind to stay
And I am waiting for the three musicians
over the piano to tune
their instruments and play
for Jesus Christ to marry Miss America
and
for the fat old generals to be trapped in
a room with babies
crying for enough to eat
And I am waiting for a slow satori
For long lost brothers and sisters
For the silence of myself, and I am
waiting
for an end to
waiting

Plans for Future Programs

The Commission on the Arts will be involved with four "Poets in Colleges" projects during 1972-73. Terry Stokes has been appointed poet-in-residence at the University of Hartford and will be taking student teachers into the Bloomfield School System for the entire year. At the University of Hartford, he will be teaching courses in the Department of English. Eastern, Southern and Central Connecticut State Colleges are planning second semester projects emphasizing the training of student-teachers.

In developing program expectations, the recommendations of Central Connecticut Supervisor Diane Shugert for clear divisions of program responsibilities seem particularly useful. In setting up field experiences, planners should anticipate the attitudes of participating public schools toward innovative techniques and materials. Support from each school's English Department is necessary for a successful project. Further, Ms. Shugert suggests that visiting poets "know that this program concentrates not on teaching high school students, but rather on teaching student-teachers to teach high school students."

The training of student-teachers should not depend on college "methods" workshops that introduce abstract methods to be applied. If workshops are to be held prior to experiences in the field, the best use of a visiting poet's talents would appear to be in developing the collaborative and personal writing skills of the college students. In any event, student-teacher workshops should continue throughout the project. Finally, no description of responsibilities, goals and authority can provide the creative leadership which is the essence of these experimental programs. The poet is finally responsible for what he teaches and for his attitude towards participating teachers and student-teachers. If usable methods are to be identified, they will be developed and tested through the experiences of poets and the student-teachers in high school classes.

R.S.

An artist is an experience, not only a teacher or technician, but a moving motivational source for others. An artist might even be referred to as a sometime fascination, and his acceptance into the womb of the faculty and administration should try to be projected with a tone of trust on one hand, and simple inquisitory wonder on the other.
(Jeff London, artist-in-residence, North Haven High School, 1970-71)

For the past two years, the Commission on the Arts, through a grant from the National Endowment for the Arts, has administered an Artist-in-Residence Program at the large predominantly white suburban North Haven High School and at Bridgeport's Whittier School, a small inner-city school serving primarily black children in Grades 5-8. The "trust" and "wonder" (to use Jeff London's words) that might have created the "fascination" for the programs to enter into the "womb" of the faculty and administration did not materialize during the AIR period of 1970-72.

Seed money from the federal agency has generated many short-term gains, but an honest appraisal of its influence on future development and change in the two schools is rather discouraging. The reasons for the relative failure in North Haven and Bridgeport differ, but one factor is common to both: Neither school has considered the program of sufficient priority to seek funding necessary to continue the AIR as part of its 1972-73 curriculum. The two schools received a combined total of $24,400 over two years on a non-matching basis, with the understanding that in the third year (if the program worked for them during the first two), the schools would pick it up on a matching-fund basis. This has not happened. Why?

Two factors involving administration are particularly important to evaluate. First, the schools were inconsistent in accepting the AIR. There was initial strong support from some people, but resistance from crucial administrators was never resolved. Thus faculty and administrators were divided on the worth of the program. Secondly, the Arts Commission had high hopes for the success of the program, but was under pressure to allocate the available funds quickly. In this situation, coupled with the agency's concern for innovative programming, the Commission was overly aggressive in its initial stages of setting up the AIR. This created gaps in communication that were never completely closed.

Another factor which complicated matters came from the Commission's desire to administer the program in a way which mandated close consultant supervision, while at the same time, not providing adequate staff to supervise the work. As outlined by the National Endowment for the Arts and the Central Midwestern Regional Education Laboratory (CEMREL), the AIR focusses on artists doing their own work in a school, which is required to provide studio space. The Arts Commission was already involved in successful VAP's on a short-term basis in schools and assumed that the VAP format and methodology could be transferred to the more organic requirements of a long-term residency. In a VAP, the artist functions as an

artist-teacher in the classroom. Working with faculty and students on classroom projects mutually agreed upon, the artist does not necessarily produce his/her own personal creations. This role tends to demand greater administrative organization and consultant supervision as it constantly invites new involvements for the arts in the classroom and in curriculum changes, often on very short notice. The AIR concept (as outlined by CEMREL) does not confront the challenge of integrating the artist into the school day nearly as dramatically. It rather exposes the artist's process indirectly to a school over a long period of time. In making the decision to apply the VAP concept to the AIR, the Commission did not initially understand the need to provide more consultants to do the necessary field work to make the more aggressive programming work for teachers, artists, and administrators, as well as parents and officials of local government bodies and business representatives.

North Haven High School

In August of 1970, Commission Consultant Martin Kushner began to set up the program at North Haven High School. His basic idea was to flood the school with artists during the course of the year and give North Haven the experience of many diverse artistic personalities. As he put it: "We wanted to initiate activities and structures, huge sculptures, traveling video-taping and filming crews, an itinerant student improvisation theatre troup, writers who wanted to work on releasing nonlinear thinking, and an assortment of specialists in mime, music, and gymnastics who could attract widespread attention, who would draw people into spaces they never thought of using, who would attract one roomful of people into the next door roomful of people where something exciting was happening. We wanted to face the reality of the school environment by opening up the lines of communication between students who viewed life in completely different ways and who had never been able to express themselves to each other. We wanted the school to take itself seriously and not just continue this divisive game of education."

This objective, which was endorsed by the school administration in principle, was to be accomplished by hiring Jeff London as the central artist for 53 days and surrounding his activities with the work of many other artists from various disciplines. In total, 11 artists participated with the featured sculptor: Two poets for 24 days; a theatre director, 25 days; four musicians, five days; a mime, seven days; a writer, five days; a film maker, 36 days; and a classical gymnast, two days. They were all excellent people and each made a contribution to the school.

To some extent, the Commission consultant's plan worked. Jeff, for example, according to Martin Kushner:

. . . was able to involve many of the isolated, often very creative, loner students in adding great masses of color to the dimly lit corridors, a courtyard and the lobby of the auditorium with large wood constructions and painted inflatables. Jeff made himself visible. He inspired affection and loyalty from the students. He became a familiar figure to students and his role did not separate him from students, as many of the other adult roles in the school did.

But the plan was too grand and the foundation was too weak. By the end of the year, Martin Kushner was in a good position to describe the Commission's miscalculation:

Artists had been dropped into the school like paratroopers onto a strange terrain. Few instructions were given. They had to scout teachers, seek allies and do the best they could without a great deal of experience. We had many meetings early in the year with teachers, but these talks were perfunctory. Each artist was simply present in the school to turn kids on, to do his thing, to involve teachers. Indeed, we had selected artists who fancied themselves aesthetic paratroopers and so made their jumps enthusiastically. But how much more we could have achieved with more knowledge of school life and adequately prepared welcome mats manned by school and community people who knew a lot more about what was dropping out of the sky and into their laps! We had objectives but they were abstractions. Since no artist can ever really be adequately prepared for a school situation unless he is directly from the community, we know we must be more thoughtful, "up front" and honest about ourselves early with all school personnel. We must state clearly what we are attempting to do — what we believe in. If the administration's point of view differs greatly from ours, then we must either determine whether the difference should exist in the schools and be important tools for learning, or, we have to find another school more willing to experiment.

The signs of trouble were there from the start. In October, a few artists met for the first time with members of the school's

administrative and teaching staffs. After this session, the school, under time pressure to begin the program, agreed to the artists recommended by the Commission even though some members of the faculty had reservations. The artists got to know each other, joked confidently about backwards education and closed-minded schools and about how exciting it would be to get to the kids. In his diary, film maker Richard Place reflected: "Thinking back on the initial meeting with school officials, it seems that not one person in the room had enough experience with the new relationships (artists-teachers-administrators) to face the tension that was developing and help direct the situation positively." Despite the doubts and confusions, there was enthusiasm for the program and the enthusiasm won out. North Haven embraced the AIR.

Director of curriculum for North Haven Schools, Dave Shafer, sincerely took risk after risk in an attempt to get the AIR started and working, but many factors overwhelmed his high hopes. From his report to the National Endowment for the Arts at the conclusion of 1970-71, Martin Kushner listed the "initial difficulties" at North Haven:

1 *The lack of promised studio space for Jeff London, a requirement of the school to participate in the program.*
2 *Scheduling groups of students outside of classes under the school's modular system has presented more obstacles than aids to this program.*
3 *Phone calls from parents protesting Jeff London's smoking in class and use of the word "screw" to describe a work of his. Also, phone calls protesting Richard Place's showing a film made in Cuba as part of a comparison study, using NBC and U.S. State Department films on the same subject. A vocal minority in the North Haven community, identified as "Concerned Citizens", is against innovation in the schools, and is hostile to the Artist-in-Residence Program.*
4 *Aesthetic and personal differences between Jeff London and the chairman of the art department in the school, Jim Caudle.*

These initial difficulties mushroomed into either large-scale conflicts or moods of apathy and avoidance among teachers, administrators and artists, which dissipated opportunities for healthy confrontation. One important eruption did occur which fleetingly gave focus to some basic issues.

Film maker Richard Place was working with ten students on a video-tape project attempting to document how students felt about the school. The group had taped discussions in a few classes and was in the process of editing the material when the principal, Richard Burrer, came into the editing room to take the unfinished tapes out in order to review them and determine their future distribution. Mr. Burrer's action, prompted by the concern of a few teachers over what students were saying about life in the school, violated an agreement between the artist and the principal that once the video tape was fully edited, Mr. Burrer would have an opportunity to look at the completed project. Prior to completion, however, it was to remain solely in the hands of its creators. When Mr. Burrer attempted to take the materials from the room, Mr. Place blocked his way and forcefully took the unedited video-tape back, to the principal's surprise. Angry remarks were exchanged and Mr. Burrer left the room. Within two hours, with the help of an assistant principal who very tactfully brought the two parties together, the issue was resolved and the principal and film maker spent some productive time cordially discussing the event and the project. Eventually the video-tape materials became a black and white 16 m.m. film, which the school has used with parents and other community groups. One older man, watching students talking about school life in the film, commented, "It's just like it was when I went there — we kids felt the same way 30 years ago".

Although in some respects it cleared the air, the Burrer-Place confrontation was unfortunate as it added to an atmosphere in which trust was difficult to re-estab-

lish. In their final evaluation report of the 1970-71 program, New Haven's Educational Research Services (outside professional evaluators) commented:

The goals set for the Visiting Artists Program are ambitious ones. This is especially true for those of the Connecticut Commission on the Arts and some of the artists who see the program as a catalyst for fundamental change in the character of public education. Given these great expectations, one can say that the program has not been very successful. But precisely because so much is anticipated (or at least hoped for) and so little time has elapsed, summary judgments seem ill-advised. It does seem to us that enough good has come from the program thus far to warrant its continuation. However, we believe that the most significant potential contributions of the program will not be realized without some major changes in the program's administration and in the ways the various parties relate to each other — particularly artists and school personnel.

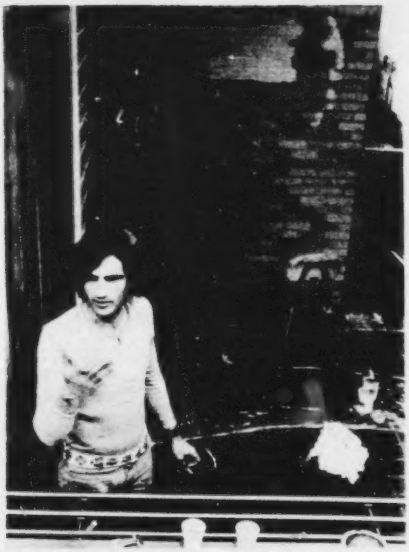
With this perspective in mind, the Arts Commission set out to find a visual artist to work in residence at North Haven for 1971-72. In the fall of 1971, Jim Caudle, chairman of the art department, began interviewing candidates for the position. After consultation with the Arts Commission, sculptor Jack Marshall was engaged from January to June of 1972. Jack's grandfather was a sculptor and for as long as he can remember, Jack has been one too. Recently, he has been doing research into the use of contemporary technology in artistic expression. In 1964, he received the Ford Foundation Purchase Award and in 1969, he received the Blanche Coleman Award. He has also written poetry. With North Haven moving toward more inter-departmental involvements, it was thought that Jack's presence might enhance this process.

As the program was initiated for the second year, Jack was to function primarily in the classroom with teachers and students. In his diary during March, Jack describes two projects he was developing:

1 *Cafeteria re-design, which came about as I suggested to people that something be done about the degrading environment. So far nothing has developed. Trouble is with scheduling meetings after school. [This project was finally completed.]*
2 Urban Problems: Working with teachers, *Miff Flaharty, John Keogh and Bob Dodds. We have students researching, gathering information, using cameras, tape-recorders, hunting down maps, records, etc. They are going in each and every agency of the community and local government so they can become familiar on a first-hand basis with the people who are in positions to create or solve problems of a social or environmental nature.*

Too often Jack found himself without the support he needed from the school staff. Too much of his time was spent in meetings and discussions, with little response coming from the teachers. An exception was teacher Sally Casper and her Latin V class. Over a period of five months, Jack visited her class some 20 times, primarily to discuss topics covering language and culture. In a taped interview, Sally and Jack discussed the program and the changes that occurred in the class:

Sally:
Jack has been coming in quite regularly to my Virgil class and discussions with the kids have completely changed. Before it was just a matter of them reacting to me. And as much as I tried to get them to express themselves, still they were inhibited and only reacting to me . . .
Jack:
I'm laughing because now they holler and shout. Now they don't have to be afraid, their manners are not as important now . . .
Sally:
What we have done is just involve Jack in whatever we might be discussing when he comes in and in that process, they have become much freer in what they were willing to talk about. Their emphasis up to this time had been a bad one as far as the literature was concerned, because they



had been trained to translate Latin and do nothing else, not do any creative thinking about the literature they were reading at all. I had been trying to change that direction, with some success, but Jack helped create an atmosphere where we could take a new direction.

Despite the fact that the program ran more smoothly in 1971-72, with positive results and greater cooperation between the school, artists and teachers than had been in evidence the previous year, the chances of a continuation of an artist-in-residence program at North Haven seemed slim at year's end. After two years of experience with the program through federal and state support, the school was still unable to offer any significant financial backing for a third year. The Commission, having conditioned its underwriting on a greater participation of the school in program costs, simply could not accept another year on the same financial footing as before. When no pledge was forthcoming from the school by the summer of 1972, the Commission transferred North Haven's allocation elsewhere. In retrospect, the Commission found the same reasons for the program's uneven reception at the school, as it did after the first year:

1 *Contact between the school and the Commission was unsatisfactory. The Commission's view of the program was too unstructured and at times, too advanced. Generally, the agency provided insufficient consultant supervision.*
2 *Although Dave Shafer was an enthusiastic supporter of the program, he did not convince the Board of Education it was worth continued funding support.*
3 *Communication within the school tended to be weak, generally avoiding the principal entirely.*

In the light of this discouraging appraisal, the Commission staff was surprised to receive a copy of a petition, circulated on October 12, 1972, by members of the North Haven faculty and submitted to the school administration:

From: Concerned Staff
Subject: Artist-in-Residence
Date: October 12, 1972

We are deeply concerned that the artist-in-residence program continue. Last year we saw and participated in an excitement which affected many students. Jack Marshall's influence on students and staff members — from cafeteria workers to department chairmen — is not easy to define. It is the result of an experienced artist who has given his time and many talents to a greater extent and in broader dimensions than we had hoped or thought possible. The specific products of the six months were many — class visitations, poetry workshops, teacher and student rap sessions, the painting of the cafeteria. But the process which we experienced is what caused the change in us and in our students. We have realized a need which we did not know we had. A need for an unstructured coming together of different personalities — to communicate and to share.

We believe that this program must continue, and that through the talents of Jack Marshall we must reach out into the community. We do not want to lose this opportunity to revitalize ourselves and to begin to affect our town. We are excited by what has happened and by what we know can happen. We urge that funds be made available to keep Jack Marshall and continue this program.

The spirit of the memorandum and the number of teachers who signed it almost contradicts the feeling the Commission had about the school's involvement in the program when it came time to consider renewal. Had such a mandate been articulated in May of 1972 and had the Board of Education set aside matching funds, a program would have been possible in the new school year. But when, at that time, Commission representatives met with officials from the North Haven schools, the North Haven educators saw no hope of Board of Education funding.

The Arts Commission has committed funds to continue working with North Haven on a more modest level for the next year in order to keep the AIR idea alive and growing in hopes of a brighter future for these programs. It is pleasing to see such widespread faculty support for an AIR in a situation where the history has been as complicated as the one in North Haven. Hopefully, the appropriate school officials will now respond more aggressively and help develop the kind of programming for 1973-74 that will meet the expressed needs and desires of the people who have truly experienced the AIR, the faculty and students.

Whittier School/Bridgeport

The program at Whittier School was structured much the same as the one in North Haven by the Arts Commission. One important difference was that they had the same artist for the two years, while North Haven did not. But in Bridgeport too, there is no matching fund support from the school. Thus, Whittier will not be involved in the AIR for 1972-73 either.

Artist Sam Serrano grew up in Puerto Rico. His mother is black and his father, a farmer, is of Puerto Rican descent. He is 21 years old, lives in New York City and works on sculpture as much as he can. His background in art includes work as a lithographer and printer, and teaching painting and sculpture in neighborhood arts programs and in the Museo del Barrio in New York. Sam began working in Longfellow School, Bridgeport during the fall of 1970.

After a short time, the hostility toward the program from the school administration made it necessary to terminate the program there. One incident is worthy of note, as it characterizes the mood that existed at Longfellow and its effect on the AIR. Sam and the kids had built a series of constructions colorfully dividing space and giving them areas to crawl in and out of and think of as their own.

Open opposition came from the Brideport art supervisor, creating an atmosphere of tension. It resulted in an order from the fire marshal to dismantle everything, without any warning or explanation. The kids cried. It was a negative confrontation, rather than direct and honest negotiations between adults, that robbed the kids of an important part of their world. The situation was similar to the North Haven incident.

Martin Kushner writes of the move to Whittier School, where the program has been since:

Whittier is a middle school (Grades 5-8) just across the empty lots where the kids go after they've been "messed up at Longfellow", according to one observer at Whittier. It is a small school, barely 300 children and 95 percent of them black. Housed in an old building, Whittier has no special programs, no special staff aides, no extra money for experimental education. It's just Oldham, a lot of young teachers and the kids in classrooms with desks still bolted to the floor.

Sam's energy and devotion to the students at Whittier resulted in the "Soul Shack" and according to Martin Kushner it was quite a place:

A disfunctional old metal shop with a 100 vises, rusty tools, broken cabinets, long warped work benches — it was perfect. Plunging into the supply money, Sam bought out a hardware storeful of plaster, paints, tools, torches, brushes and buckets. The kids brought rags, T-shirts, beach sand and their enormous energy. They repainted the room, splashed it with vivid bright colors and gave it a name on the blue door, the "Soul Shack."

The rest of the year went well at Whittier. It seemed that the AIR was providing a much needed involvement there with the

kids, through an artist to whom they felt close and one who was truly committed to them.

Late in the fall of 1971, Martin Kushner encouraged Whittier School to begin experimenting with Sam and teachers in joint classroom work, for two reasons:

1 *It was in keeping with Arts Commission VAP concerns for more direct confrontational experiments with classrooms and curriculum development.*

2 *Whittier now had a full time art teacher and it seemed to make sense to start in a new direction, moving on from the 1970-71 experience.*

In November, following a few organizational meetings, Sam set to work with four teachers who were involved in team-teaching in Grade 6. Unfortunately, a major scheduling change occurred in December and the original idea had to be dropped. Sam then began working much as he had done in the previous year, independent of the rest of the teachers in the school.

From January to June of 1972, Sam concentrated on teaching film and photography to students in Grades 7-8. The kids experienced, many for the first time, the technology and art of film making. It was also a period when Sam himself began to learn more about film and it has had an impact on his work. There are now teachers involved in the teaching of photography and the school has a well stocked darkroom. In a taped interview, Sam discussed his work this year at Whittier with Commission Consultant Stephen Shapiro:

Sam:

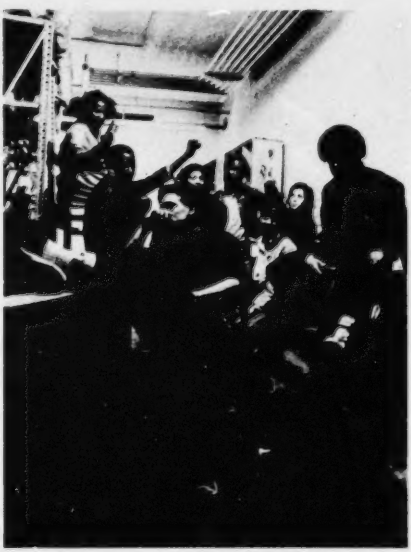
When I first came in this year, we started with drawing from some of the old slides we made last year. I was trying to find out what they wanted to do, the kind of slides they wanted to deal with and from there we went into block printing with carved linoleum. From the prints we made more slides, then we started on the movies and photography, all this build-

ing up their understanding of film and photography.
Stephen:
What was the aim of the Artist-in-Residence Program at Whittier?
Sam:
Expression. To have a chance to express yourself, to see yourself from different views. Images, slides, the characters, the masks, the films — there were so many things to do that everyone got a change to get into something.
Stephen:
Did you see any changes in the kids as the year went on?
Sam:
Yes! Mostly with the drawing from the slides. Like they would start off a little shy and gradually get into it. The beginning slides show you this. And, as they changed their attitude toward me, their work changed. They had to check me out first. In the movie you see the total control, in the whole group, you see how they relate to each other. Like with Steve, he is very together, very fast, so in the film he is speeded up and with James, his type of funniness the kids got into the film. But in the beginning it was slow — they had to see where I was coming from.

The AIR was less turbulent and more successful at Whittier than at North Haven, with the exception of its beginning at Longfellow. But when the Bridgeport Board of Education had to make budget cuts, there was no possibility for continuing the program. Although the AIR at Whittier had its ups and downs, one factor should be noted, to contrast with North Haven. The principal at Whittier was not only supportive of the program and its ideology, but when problems did arise, he was always quick to confront and solve them with the help and advice of everyone involved. At North Haven, the problem was that the principal did not truly support the program. While it was having a variety of effects on many teachers in the school, this lack of support was a powerful statement.

Conclusion
Our purpose here has been to uncover contradictions on an administrative level that hopefully will help us better understand both schools and artists and the problems in bringing them together for extended periods of time. Often something as simple as a room not being provided, a fear unspoken, a tension avoided, differences of opinion not communicated, or the taking on of more than can be administered effectively, can kill a program and hurt the people involved. In 1972-73, the Arts Commission will have AIR programs at the Choate School, a private school in Wallingford; at Shanti High School, an alternate school in Hartford; and at the correctional schools in Cheshire and Somers. The lessons of the first two years in North Haven and Bridgeport will be carefully applied to these new opportunities.

R.P./A.S.K.



Things to Think About

A primary responsibility of the Commission's education consultants is to generate communication. Keeping lines of communication open, we believe, will help clear up reservations and dispel apprehension and possible confusion about the Visiting Artists Program. In the interest of time and happy relations, we suggest that educators and artists considering a VAP think about the following questions:

Artists:

Do I really like kids, and particularly, the age group with which I will be working?

Do I care about the pressures and problems of being a public school teacher or administrator?

How do I create a program that will relate to the teachers and students in such a way that they will be able to grow with it after I leave?

Do I have the energy to give to the VAP and am I willing to interrupt my own work?

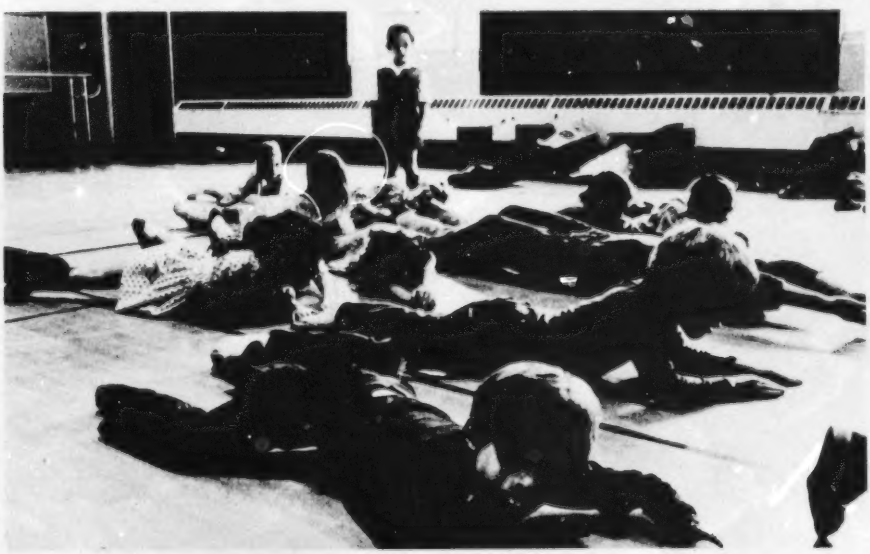
Am I doing this just for the money and making up all those other nice-sounding reasons?

Do I have a clear idea of the process and direction of the work I will be doing with the kids and teachers?

Can I talk clearly about what I am up to with teachers and administrators who might not have the same values and thought processes as I do and probably will use different language?

Can I plan my specific exercises with kids and teachers to allow for creative involvement for everyone?

Am I able to keep a log of my experiences, to help myself, future VAPs in the school and the Commission consultants in administering these programs?



106

Teachers:

Do I think there is something that the children should be learning that they are presently not learning in the school and might a VAP help with that?

What constitutes "credentials" for an artist coming into the classroom?

How do I feel about participating in the activities with the students and artist?

How do I feel about a room that becomes a little more disorganized and messy than I am used to?

Am I able to keep a log of my experiences in the VAP; to help future programs in other schools in this community; and to keep track of my own experiences as the program progresses?

Can I find a way of consulting the students to determine their feelings about taking part in a VAP?

Do I really want to be involved with this program?

Can I relate my own creative process as a teacher to what the artist is doing?

Administrators:

Are my ideas on discipline and safety in conflict with those of the artist?

Do I think that any of the teachers are saying they want the program only to please me or each other, when they really are uncomfortable with it?

Does this program relate to general curriculum changes that I might want to implement in the school?

What do I think the students should be learning? What are frills and what are essentials?

If regular classrooms are inappropriate, will I provide the artist and teachers with alternative space for the program?

Am I able to help publicize the program, translating it into language that the parents and general community can understand?

Can I schedule the VAP in a way that allows for the program's needs for space, time, and energy?

Abraham Adzenyah, 33, African drummer, five years training at the School of Music, Dance and Drama, University of Ghana. He has taught drumming at the Institute of African Studies, University of Ghana; performed at the Negro Arts Festival, Dakar in 1966; and traveled throughout the world performing in major cities and arts institutions. Visiting artist at Middletown High School, 15-day program, fall, 1971; and Woodrow Wilson High School, Middletown, 15-day program, spring, 1972.

Eric Breitbart, 32, film maker, attended Columbia University, Yale University and the Institute Des Hautes Etudes. He helped organize and taught at a free school in New London and has worked on some 30 films, including "Wishes, Lies, and Dreams", "All Fall Down", and "Columbia, on Strike." Visiting artist at Montville High School, 15-day program, winter and spring, 1971-72.

* **John Coster,** 25, **Bill Welling**, 24, and **Bill Walach,** 25, folk-rock musicians, attended Connecticut public schools. Their group has performed in numerous concerts and they have traveled throughout this country and Canada playing their music in bars, night clubs, truck stops and at barn dances. Visiting artists at Manchester High School, 30-day program, winter and spring, 1972.

* *Worked as team of visiting artists*

* **Gretchen Davis,** 30, and **Lucy Liben**, 26, body-movement and theatre improvisation, attended schools in various parts of the United States. Gretchen taught kindergarten for five years. The VAP was Lucy's first school experience. They both have acted extensively and are founding members of "It's All Right to be Woman" theatre in New York. Visiting artists at Morris Street School, Danbury, part of 50-day program, winter and spring, 1971-72.

* Worked as team of visiting artists

Emmanuel Ampofo Duodu, 34, African dancer, attended school in London, where he majored in journalism and dance. He studied for six years at the School of Music, Dance and Drama, University of Ghana. He has taught dance at the University of Ghana; performed at the Negro Arts Festival, Dakar in 1966; and traveled throughout the world performing in major cities and arts institutions. Visiting artist at Middletown High School, 15-day program, fall, 1971; and Woodrow Wilson High School, Middletown, 15-day program, spring, 1972.

Charles Fidlar, 32, musician, attended Cornell and the New England Conservatory. He has taught at Brown University, M.I.T., Kingswood and Gunnery schools. Fidlar has a daughter, Marilyn, and a son, Will. He has sung opera and oratorio throughout New England. He was associate conductor of the Rhode Island Philharmonic and director of the Harford Theatre (Md.). Visiting artist at Latimer Lane School, Simsbury, 10-day program, fall, 1971.

Dorothea Fox, 58, writer and illustrator, attended Birmingham Southern, Alabama. She worked with Project CREATE at the RESCUE Center in Bridgewater and at various schools in western Connecticut as a visiting artist. She is both author and illustrator of two books for children, *Miss Twiggley's Tree* and *Follow Me the Leader*. Visiting artist at Morris-Street School, Danbury, part of 50-day program, winter and spring, 1971-72.

Dick Gallup, 32, poet, attended Tulane University and Columbia University. He participated in the St. Marks Poetry Project and worked with Teachers and Writers Collaborative in New York. He is the author of a play, *The Bingo*, and a book of poetry, "Where I Hang My Hat," Harper and Row. Visiting artist at Stratford High School, part of 15-day program, fall, 1971.

Verta Mae Grosvenor, 34, writer and mother, has had little formal education. She has worked with the Teachers and Writers Collaborative in New York and has two books published by Doubleday: *Vibration Cooking, or The Travel Notes of a Geechee Girl*, and *Thursdays and Every Other Sunday Off*. She will soon publish her children's book, *Sir, You are a Huckleberry beyond my Persimmon*. Resident poet, Poets in the Colleges Program, Southern Connecticut State College, winter and spring, 1971-72.

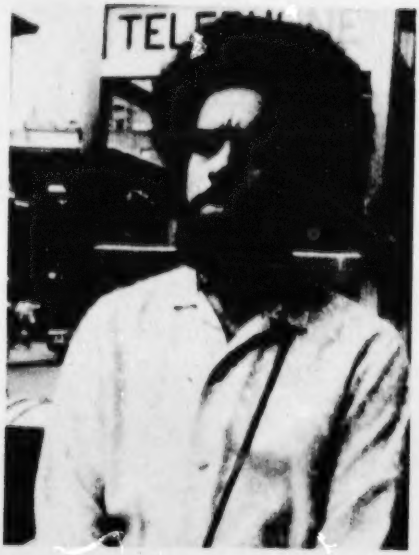
A. Jonna Kay, 23, painter and graphic artist, attended Pratt Institute and University of Hartford. She has team-taught at the New School for Social Research and individually in her own studio. Ms. Kay has won awards at the Connecticut Water Color Society annual show and the Hartford Constitution Plaza juried art show. Visiting artist at Shanti High School, Hartford, part of 50-day program, winter and spring, 1971-72.

Al Levine, 32, poet, attended New York University and Columbia University. He taught in elementary and high schools for the past ten years and recently published his first book, *Prophesy in Bridgeport*, Scribner and Sons. Resident poet, Poets in the Colleges Program, University of Bridgeport, winter and spring, 1971-72.

Jeff London, 30, sculptor, attended the Philadelphia Museum College of Art. He has been both a visiting artist (Edgewood School, New Haven) and an artist-in-residence, (North Haven High School). He is the creator of "Caustic Merriment" and his work has appeared in many group shows throughout New England. Visiting artist at Edgewood School, New Haven, 15-day program, winter and spring, 1971-72.

Jack Marshall, 40, sculptor, writer, designer and environmentalist, attended Yale University. He taught at Manhattan College, New School for Social Research and the Yale School of Architecture. His work has been represented in numerous group and individual shows. In 1964 he received the Ford Foundation Purchase Award and, in 1969, the Blanche Coleman Award. Resident artist, Artist-in-Residence Program, North Haven High School, winter and spring, 1971-72.

Alice Martin, 34, dancer, attended Skidmore College and studied with Martha Graham and Jose Limon. She worked with Project CREATE as a visiting artist and is director of movement education at the Pomfret Community School. Visiting artist at Glastonbury High School and Gideon Welles Junior High School, Glastonbury, 15-day program, spring, 1972.



Clarence Major, 36, poet, novelist and editor, attended public schools in Chicago. He has been a resident poet at Connecticut College, Brooklyn College and Wisconsin State University. He is author of the novel *Dictionary of Afro-American Slang*, and three books of poetry, *Swallow the Lake*, *Private Line*, and *The Cotton Club*, and edited *The New Black Poetry*. In 1970, he won a National Endowment for the Arts poetry prize. Visiting artist with the Northwest Poetry Project; visited Housatonic Valley Regional High School; Westledge School, West Simsbury; and Hotchkiss School, Lakeville, winter, 1972.

Bucky Milam, 34, musician, composer and painter, attended North Texas University and the Chicago Art Institute. He has worked as a visiting artist and teaches at Western Connecticut State College. His travels include the Far East, the North Pole and Rome, where he studied painting. Visiting artist at Morris Street School, Danbury, part of a 15-day program, winter and spring, 1971-72.

Douglas Mitchell, 26, Navajo Indian dancing and singing, attended Arizona State College and Clovis Community College. He has been an artist-in-residence and teacher at Wesleyan University's World Music Program from 1970 to present, and has traveled and performed extensively in the United States. Visiting artist at Center School, East Hampton, part of 15-day program, winter, 1971-72.

Ron Padgett, 30, poet, attended schools in New York. He has worked with Teachers and Writers Collaborative in New York City schools. He has published *Bean Spasms* with Ted Berrigan; co-edited the *Anthology of New York Poets* with David Shapiro; and written two books of poetry, *Great Balls of Fire* and *The Adventures of Mr. and Mrs. Jim and Ron*, published by Grossman, with illustrations by Jim Dine. Visiting artist at Stratford High School, part of 15-day program, fall, 1971.

* **Sandy Paton**, 43, and **Caroline Paton**, 40, folk singers. Caroline attended University of Chicago. Sandy attended schools in Connecticut. They have both worked as visiting artists before and have toured the country working in schools and performing. They have recorded for Folk-Legacy Records and have produced records for other folk singers with their own company. Visiting artists at Memorial School, East Hampton, part of 10-day program, spring, 1972, and Middle Haddam School, Middle Haddam, spring, 1972.

John Perpener, 28, dancer, attended the University of Colorado, Connecticut College School of Dance and Southern Methodist University. He has taught dance in many schools and community centers and choreographed for other dancers. He has studied with Martha Graham, Nikita Talin, and Paul Draper. He is currently a member of the Hartford Ballet Company. Visiting artist at West Middle School, Hartford, 50-day program, winter and spring, 1971-72.

* *Worked as team of visiting artists*

Jane Phelan, 26, crafts and dance movement, attended Skidmore and American Academy of Dramatic Arts. She taught dance at the Hartford YWCA and the Farmington Recreation Center and has traveled extensively in Europe and South America. Visiting artist at Booth Free School, Roxbury, part of 15-day program, spring, 1972, and New Hartford Elementary School, 15-day program, spring, 1972.

Richard Place, 29, director, film maker and photographer, attended University of Redlands and Yale University School of Drama. He was a member of New York Newsreel for three years and has worked with the visiting artists program at North Haven High School and at the Hill Arts Co-op in New Haven. He has directed three plays off-off-Broadway in New York City; produced and directed three fiction films; and worked on some 15 documentary films between 1967 and 1971. Visiting artist at Shanti School, part of 50-day program, fall, 1971.

Mike Posnick, 30, director, attended Yeshiva and Yale University School of Drama. He teaches at the Yale Repertory School of Drama and has directed plays at various universities and regional theatres. He is resident-director of the Yale Theatre Company, Yale University. Visiting artist at Washington Middle School, Washington, 15-day program, spring, 1972.

David Rosenberg, 28, poet, attended Syracuse University and the University of Essex in England. He taught English at York University, Toronto, Canada, and has published numerous books of poetry. Some of his own works are *Disappearing Horses*, 1969, *Headlights*, 1970, *Night School*, 1970, and *A Star in My Hair*, 1971. Resident poet, Poets in Colleges Program, Central Connecticut State College, winter and spring, 1971-72.

Sam Serrano, 22, sculptor and lithographer, attended Franklin K. Lane High School in New York City. He has worked in neighborhood programs with the Museo del Barrio. His work has been represented in a number of group shows in New York and Connecticut. Resident artist, Artist-in-Residence Program, Whittier School, Bridgeport, 1970-72.

James Sh[illegible]wood, 31, director and actor attended Amherst College and Smith College. He has taught high school dramatics, worked with Project CREATE and is a member of the faculty of the New School for Social Research, where he serves as instructor in Children's Theatre. Visiting artist, Booth Free School, Roxbury, part of a 15-day program, spring, 1972.

122

Terry Stokes, 28, poet, attended the University of Hartford and the University of Iowa. He has taught at Western Michigan University and the University of Hartford. His poems have been published in many magazines and anthologies. His most recent publications of poetry include *Natural Disasters,* (New York University Press, 1971) *A Season of Lost Voices,* (1972) and *Crimes of Passion,* (Alfred A. Knopf, 1972). Resident poet, Poets in the Colleges Program, University of Hartford, 1971-73.

Randall Timmons, 26, painter and designer, attended the Memphis Academy of Arts and Syracuse University. He has taught painting and drawing at both the high school and college level. His many gallery showings include a one-man show at the Wolfe River Club, Memphis, 1969; and a show at the Pakucka Arts Center, Kentucky, 1969. Visiting artist, Sprague School, Waterbury, 15-day program, spring, 1972, and Center School, East Hampton, part of a 15-day program, spring, 1972.

Sonya Walton, 27, painter, writer, attended Silvermine Institute, Rhode Island School of Design and the San Francisco Art Institute. She has taught in her own school while living in Tennessee and at various times in her studio. Her work has been shown internationally in galleries and shows. Visiting artist, Bingham School, Bristol, 15-day program, spring, 1972.